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THE GREEK IN ENGLISH

GOODELL

THE
GREEK IN ENGLISH
FIRST LESSONS IN GREEK

*With Special Reference to the Etymology of English
Words of Greek Origin*

BY

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PREFACE.

THE issue of a second edition of this book calls for very little modification of what was said in the preface to the first.

The object of it, as then stated, is to enable pupils to gain some real and living knowledge of that part of English which came from Greek, without at the same time compelling them to waste time and brain-tissue in "mental discipline" of doubtful value. Let it be said at once, however, that the writer has no faith in royal roads to learning; does not profess to have compounded an educational nostrum which will, in a few weeks' time, electrify a boy or girl into the mastery of a difficult tongue: and does believe heartily in giving an important place in our educational system, for some generations yet, to the patient and thorough study of the Greek language and literature. This book is not intended to lessen the number of those who shall enter upon such a course of study, indeed it is hoped that it may increase that number. Yet it is not a sufficient introduction to the reading of a classic author, and hence is not a rival of the various excellent First Lessons in use.

It merely attempts to teach that minimum which even those who wish to banish the study of Greek from our schools would admit can least easily be spared; and it is written in the belief that that portion is absolutely essential to a ready command of a full English vocabulary.

The Greek element in the English employed in any conversation or writing on a high intellectual plane, is not only large, but includes many of the key-words to the thought. He to whom those key-words are alive with meaning enjoys

a great advantage. Many a man who thinks he has retained nothing whatever from his dreary coming of Greek grammar, and of half-understood Greek authors, except a lively sense of the exact meaning of such words as *cosmopolitan*, *agnostic*, *synthetic*, *anarchy*, *Russophile*, nevertheless regards the firm grasp which he has on this portion of our speech as worth all it cost. But after all, how great the cost of this one acquisition has been! Surely this one result of the study of Greek can be attained in a fair degree without devoting to it years of time.

Yet mere dictionaries or etymological handbooks alone cannot give what is wanted. It is not enough to read or be told, even repeatedly, that *synthese* is derived from such and such Greek words, and therefore has such and such a meaning. *The words in their Greek form, and with some fragment of their Greek associations*, must become somewhat familiar before one can be sensible of that grasp of their English derivatives which will enable one to use those derivatives fearlessly and correctly.

In putting these ideas into practice, the following considerations have been regarded:

The Latin element in English is of course vastly greater than the Greek, so that no one ought to take up the study of the latter until a good beginning has been made in the former. Accordingly a year's study of Latin is taken for granted. Pupils are supposed to have a notion of what a highly inflected language is, and to know the simplest principles of Latin syntax.

The material has been grouped about a grammatical outline, because, in the writer's judgment, based upon several years' experience in teaching beginners in Latin and Greek, such an outline is essential to the object in view. Thorough memorizing of a few inflections will save time and labor in the end, by enabling the pupil from the outset to make a certain limited use of the language on rational principles.

In no other way can the requisite familiarity with the Greek words be gained as easily. Besides, while the book is intended primarily for those who, without it, would never study Greek at all, those have also been kept in mind who will afterwards continue the study. Accordingly, also, the quantity of doubtful vowels is marked; the written accent is expected to be learned from the beginning, although all matter concerning it is put in smaller type; the dual number, though scarcely used in the exercises, is included in paradigms. Yet with the possible exception of the dual number, the learning of which is but a trifle, no feature whatever has been introduced which could involve labor outside of the main purpose, as set forth above. Thus the subject of contraction has been avoided, because it would have involved difficulties in the paradigms. In other respects, also, strict Atticism has been disregarded, because it would have obscured the relation of English derivatives to Greek originals. The non-Attic look thus given to some of the paradigms and exercises can do no harm to any one. In a few instances an uncommon or poetical construction has been employed, instead of one which, from the Greek point of view, would be preferable, merely because the former, from likeness to the English idiom, is easier, and can be used without explanation.

In selecting the vocabulary, no attempt has been made at an unattainable completeness. From the large number of Greek words that appear in English—far larger than one would suspect who has not given special attention to the matter—those have been rejected which seemed likely to be of least use for the purposes here indicated. Probably no two persons would entirely agree in making out such a list. But, with the exception of a very few words necessary to give a little more freedom in forming exercises, nothing has been admitted which does not appear in English. Some English derivatives included will be found beyond the comprehension

of young pupils. Nevertheless, if the Greek primitives are fixed in mind, some inkling of the meaning of these hard words will enter also. It will delight the child to discover that a long word, which looked so difficult, really has something about it that he can grasp; and when he gets old enough to comprehend the idea which the hard word stands for, a simple reminder that *hypothesis*, for instance, means *underputting*—*supposition*, will make that word at once a part of his intellectual property. The dividing line between purely technical terms and those which have passed into literature is often difficult to determine. A few of the former class can do no great harm. And those who take up the study of any branch of science, after a faithful use of this book, will find themselves already in possession of a large fraction of the Greek words which are found in scientific nomenclature.

In preparing the second edition every line has been carefully scrutinized, and few pages have escaped change. Some derivatives and many explanations of derivatives have been added, and one Greek word got rid of that is not used in English. The exercises have been slightly enlarged, and it is hoped otherwise improved. For the roughness still remaining in them the peculiar restrictions of the vocabulary must serve as an excuse.

It seems clearly my duty to repeat the statement of the preface to the first edition, that the idea of this book and its general plan were first suggested by Mr. Henry Holt. Despite his disclaimer (printed without my knowledge in a note to the first edition, and suppressed at my urgent request in this one), it remains true, that if the little volume accomplishes anything, to him primarily the credit will be due; although the writer is alone responsible for the working out of the plan in detail, a process which naturally involved considerable modification and development of the original germ.

Material has been taken freely from the Hadley-Allen Greek Grammar, and from various dictionaries and other works which it is hardly necessary to mention by name. Cordial thanks are due to Professor B. Perrin for valuable assistance, and also to Mr. Henry Holt, Professor T. D. Seymour, and Professor B. G. Wilder for helpful criticism and suggestions.

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THE GREEK IN ENGLISH.

INTRODUCTION.

WHY EVERY ONE SHOULD KNOW SOMETHING OF GREEK.

EVERY person who begins this book is supposed to have already studied Latin a little. Now before going very far in the study of Latin, every student must have begun to notice that a great many Latin words looked like English words. Not exactly like English words, perhaps; and of course it was found that many more Latin words were quite unlike English, and were rather hard to remember because their forms were new and strange. And yet it was plain that *rex*, *reg-is*, was somewhat like *reg-al*; and *miles*, *milit-is*, like *milit-ary*; *virgo*, *virgin-is*, like *virgin*; *animal* like *animal*; *stella* like *constella-tion*; *agricola* like *agricul-ture*; and a great many other resemblances of the same kind appeared as the study continued. In cases like these, too, the English words not only look and sound like the Latin words, but there is plainly some connection in meaning also. For instance,

agriculture is the work of *agricolæ*, *farmers*; a constellation is made up of a number of *stellæ*, *stars*; *templum* means *temple*; *virtuous* means having *virtus*, *virtue*; “my paternal house” means the house of my *father*, *pater*: and so on. Of course such a great number of resemblances in both form and meaning of words could not possibly be accidental. There must be some reasonable explanation; and the most natural one is that *one language inherited or borrowed words from the other*. As Latin is some centuries older than English, plainly English must be the borrower in this case. And now, on tracing back the history of our tongue a few centuries, we see beyond question that our explanation is the true one: that there was a time when the people who spoke English—and especially those who wrote English—felt a need of more words, and that they took the words they wanted, in great part, directly from Latin.

One might ask, Why did these people go to the Latin rather than to any other language to borrow words? Or, indeed, why did they not make their new words out of the stock which English already had, by putting together the old words in new combinations? For that was the way in which the Germans, for instance, and the Greeks, and the Romans to some extent, made the new words which they wanted. To answer such questions fully would take too much time, and might not be easy: but a part of the reasons can be quickly given.

England had been conquered by the Normans, who spoke a form of French. Although the conquerors could not compel the mass of the people to learn French, yet they were strong enough in numbers and influence to bring into English a great many French words. The English language, then, at the time we speak of, had become mixed, as the people had ; and the new part of the language, like the new part of the people, was French. Now French is mainly derived from Latin — is a sort of corrupted or changed form of Latin ; and everybody was used to that kind of Latin words in every-day speech. This circumstance would of itself naturally open the door a little way for other Latin words.

Then again the old Latin was at that time a sort of common tongue for all educated people. Everybody who studied at all studied Latin ; everybody who could read at all read Latin ; books were generally written in Latin all over Europe as well as in England. As Latin, then, was so generally understood, a speaker or writer, if he wanted a new or more dignified word, might very naturally help himself to a Latin one. This went on until our language, especially the part of it used in serious and thoughtful speech and writing, is quite largely borrowed from the language of the Romans ; and besides, the custom of thus borrowing and forming new words has become firmly fixed, and the process is still going on. And this is one great reason why the study of Latin in

school is so necessary. No one can know English well without knowing something about Latin. Every one who begins the study of this book can already partly see, from his or her own experience, the truth of this statement.

And with Greek the case is pretty much the same. Some Greek words have come into English through Latin. For the Romans learned much of their civilization from the Greeks. The very alphabet was taught them by the Greeks, whose literature the Romans translated and imitated; and along with every art or science partly or wholly learned from Greece — such as painting, sculpture, geometry, medicine, architecture — there came into the language a larger or smaller number of Greek words connected with that branch of knowledge. These words, then, were a part of the Latin language, and were taken thence into English as readily as other Latin words.

Besides this, for several hundred years now Greek and Latin have been studied together a great deal. This was natural, because the civilization which our ancestors learned from the Romans was so largely, as was just said, Greek in its origin. People saw that it was worth while to go back to the source, and become acquainted at first hand with the works of that remarkable people with whom the progress of the modern world began. Hence, after the custom of borrowing Greek words through Latin was once fixed, it seemed quite nat-

ural to take a step farther and borrow from the Greek directly. This step was made all the easier because new compounds and derivatives were not freely made in Latin, but in Greek they were made with the greatest freedom. Thus it came about that if Latin could not give just the word desired, nor Greek either, two Greek words would be put together into a new word that no Greek ever heard of. Many of our scientific terms, like *thermometer* and *telephone*, are of this last sort.

In all these ways, then, Greek words have come over into English; and however much we might wish to get them out, we cannot do it. In fact new ones are all the while being brought in, and our need for new words will probably continue for a long time to be supplied largely from Greek. The only thing for us to do is to learn these words as soon as we can, if we wish to understand what thinking people are talking about. With some of them we make a partial acquaintance pretty early. *Arithmetic*, *geography*, *poetry*, *music*, *telephone*, *type*, *dialogue*—these all came from Greek; and all readers of this page have some idea of what these words mean. But one has a better idea of their meaning if he knows also what the Greek words mean. Besides, it is very interesting to follow words back to their origin—to know, for instance, just what is the original meaning of *heliotrope*, *acrostic*, *George*, *tropic*, *crystal*, and a host of other words, even though one may have already a pretty good notion of their present significance.

And then, as one comes to read more, and tries to find out what wise people are thinking, and all sorts of people are talking about, scores of less familiar words taken from Greek present themselves—some among them not very short— which one must understand clearly in order to know at all what the writer's thought is.

Thus it becomes necessary to learn something of Greek, if we wish to thoroughly know one important part of our own language. In order to grasp the thoughts which are expressed by some of these words of Greek origin, and in order to tell them to others, we must learn enough of Greek to become familiar with those words.

I. WRITING, PRONUNCIATION, TRANSLITERATION.¹

ALPHABET.

1. Greek is written with the following twenty-four letters:

Form.		Name.	Sound.
A	<i>a</i>	ἄλφα	<i>alpha</i>
B	<i>β</i>	βῆτα	<i>beta</i>
Γ	<i>γ</i>	γάμμα	<i>gamma</i>
Δ	<i>δ</i>	δέλτα	<i>delta</i>
Ε	<i>ε</i>	ὲ ψῆλόν	<i>epsilon</i>
Ζ	<i>ζ</i>	ξῆτα	<i>zeta</i>
Η	<i>η</i>	ῆτα	<i>eta</i>
Θ	<i>θ</i> θ	θῆτα	<i>theta</i>
Ι	<i>ι</i>	ἰῶτα	<i>iota</i>
Κ	<i>κ</i>	κάππα	<i>kappa</i>
Λ	<i>λ</i>	λάμβδα	<i>lambda</i>
Μ	<i>μ</i>	μῦ	<i>mu</i>

¹ Sufficient explanation — and that often means a great deal of explanation — should always be given in class before the pupils are required to learn a lesson. The alphabet must of course be memorized at the beginning. For the rest of this chapter it will be enough to read it over in class with explanatory comments (a process which may require two or three recitation hours), and then go on to Chapter II. Abundant opportunity for practice in writing, pronunciation, and transliteration will be furnished by the declensions and exercises.

Form.		Name.	Sound.
N	ν	νῦ	nu
Ξ	ξ	ξῖ	xi
O	ο	ὸ μικρόν	omicron
Π	π	πῖ	pi
P	ρ	ρῶ	rho
Σ	σ s	σίγμα	sigma
T	τ	ταῦ	tau
T	υ	ῦ ψιλόν	upsilon
Φ	φ	φῖ	phi
Χ	χ	χῖ	chi
Ψ	ψ	ψῖ	psi
Ω	ω	ῶ μέγα	omega
			{ French u German ü

a. At the end of a word ο is written; elsewhere, ω.

2. In ancient times only the capitals were used; but as writers tried to make the letters in the easiest way, they gradually changed the capitals to the smaller forms, and now both are used. It was said in the Introduction that the Romans learned the alphabet (*Alphabetum*, or A B C) from the Greeks. This occurred at a time when some of the capitals had slightly different forms from those here given; and our alphabet was borrowed from the Latin, with some changes. Hence many of our letters are like the Greek, but not all.

a. By marking in the list and writing out a few times those Greek letters which are unlike the English equivalents, the pupil can memorize them without much difficulty. Copying out the Greek names of the letters in Greek characters will also be useful. Observe that the Greek *name* of each

letter begins with the *sound* of that letter. Observe also the force of our word **delta** from the shape of the capital letter, and how it happens that the phrase “alpha and omega” means *the beginning and the end*, and that **iota** means *a very small quantity*. (**Jot** is a corrupted form of **iota**.)

3. Every letter (except ι *subscript*; see 5, b) is sounded: there are no silent letters.

4. Of the vowels, *e* and *o* are always *short* in quantity—that is, were pronounced by the Greeks in less time than the long vowels: *η* and *ω* are always *long*—that is, had more time given them in pronunciation. The others, *a*, *ι*, *υ*, are sometimes long and sometimes short. In this book the long *ā*, *ī*, *ū* will be printed with a straight mark over the letter: short *a*, *ι*, *υ* will be left unmarked.

5. The diphthongs (*δι-φθοργατ* *double sounds*; see 96, 1) are

<i>ai</i> ,	<i>ει</i> ,	<i>οι</i> ,	<i>av</i> ,	<i>ευ</i> ,	<i>ου</i> ,
<i>āi</i> ,	<i>ēi</i> ,	<i>ōi</i> ,			

a. Originally the sounds of the diphthongs were made by simply pronouncing the separate vowels closely together, in one syllable. But some of the diphthongs are not usually sounded so now. We may pronounce

<i>ai</i> like <i>i</i> in <i>fine</i> ,	<i>av</i> like <i>ow</i> in <i>now</i> ,
<i>ει</i> like <i>ei</i> in <i>rein</i> , ¹	<i>ευ</i> like <i>eu</i> in <i>feud</i> ,
<i>οι</i> like <i>oi</i> in <i>oil</i> ,	<i>ου</i> like <i>ou</i> in <i>you</i> ,
	<i>υι</i> like <i>we</i> .

ā, *ē*, *ō* are pronounced like *ā*, *ē*, *ō*, as if *i* were not there.

¹ Many, however, pronounce *ει* like *ei* in *height*.

b. This silent *i*, written below the other letter, is called *i subscript* (Latin *sub-scriptus*, written below). When the first vowel of a diphthong containing *i subscript* is written as a capital, *i* is written on the line: ΩΙΔΗΙ = 'Ωιδῆι = φδῆι.

6. The *consonants* are pronounced like the corresponding English consonants, with two or three exceptions, as follows:

a. Gamma (γ) before κ , γ , χ , or ξ is sounded like *n* in *angor*, *ink*, and is represented by *n* in English words from the Greek: $\ddot{\alpha}\gamma\kappa\bar{\nu}\rho\alpha$ (Latin *an-cora*), anchor. When sounded in this way, γ is called γ *nasal* (Latin *nasus*, nose), because all the breath used in making the sound comes out through the nose. For the same reason μ and ν are called *nasals*.

b. Chi (χ) is now pronounced like German *ch*, and English has no corresponding sound. It is between the sound of *k* and that of *h*. One should begin by pronouncing it as *h*, and gradually learn to roughen the sound sufficiently.

c. Zeta (ζ) is pronounced like *dz*.

BREATHINGS.

7. With every initial vowel is written one or the other of two marks called *breathings*. The *rough breathing* (') is pronounced like our *h*: the *smooth breathing* (") is not pronounced at all, but merely shows that the vowel to which it belongs has no *h* sound before it. These breathings are written *over* a small vowel, but *at the left* of a

capital: ὥρā (Latin *hora*) *season*, "Ομηρος Homer. Initial ρ also has the rough breathing: πýτωρ (*rhetor*) *a public speaker*. Double ρ is sometimes written ρ̄, and is represented by *rrh* in English: κατάρρ̄ονς *catarrh*.

a. A diphthong takes the breathing over the *second* vowel: αύτός *self*. But *i subscript* does not take the breathing: Ἄιδης Hades, φδή *song*.

SYLLABLES.

8. Every vowel or diphthong, with or without one or more consonants, makes a separate syllable: β-γι-ει-α *health*. The last syllable of a word is called the *ultima*; the next to the last, the *penult*; the syllable before the penult, the *antepenult*.

ACCENT.

9. The accented syllable in Greek is always marked, and for this purpose three signs, called *accents*, are used. These are: the *acute accent*, ' ποταμός, the *circumflex accent*, ^ τῷ ποταμῷ, the *grave accent*, ` τὸν ποταμόν.

These different accents mark differences in the ancient Greek pronunciation, but all are now commonly pronounced alike.

a. These accents are written over the *vowel* of the accented syllable; they are written over the *second* vowel of a diphthong, unless the second vowel is *i subscript*. If the vowel has a breathing also, the *acute* and the *grave* are placed at the *right* of the breathing: the *circumflex* is placed *above* the breathing: ὁ ρ̄ικρών, ο̄ι, ρ̄. If the accented vowel is a capital, the accent, as well as the breathing, stands just before it: "Ομηρος.

10. *a.* The acute accent can stand only on one of the last *three* syllables; the circumflex can stand only on one of the last *two* syllables, and only on a *long vowel* or *diphthong*.

NOTE.—When a vowel has the circumflex accent, therefore, it must be long, and the mark of length will be omitted in this book.

b. If the *ultima* has a *long vowel* or *diphthong*, the *acute* cannot stand on the *antepenult* nor the *circumflex* on the *penult*.

11. *The general rules of accent*, accordingly, are:

(1) A word with *short vowel* in the *ultima*, if accented
a. on the *antepenult*, has the *acute*: δίαιτα.

b. on a *short vowel* in the *penult*, has the *acute*: ἵππος.

c. on a *long vowel* or *diphthong* in the *penult*, has the *circumflex*: γλώσσα.

d. on the *ultima*, has the *acute*: θεός.

(2) A word with a *long vowel* or *diphthong* in the *ultima*, if accented

a. on the *penult*, has the *acute*: σοφίā, γλώσσης.

b. on the *ultima*, sometimes has the *acute* and sometimes the *circumflex*: φωνή, φωνῆς.

12. Final *-ai* and *-oi*, although long, have the effect of *short vowels* on the accent of the *penult* and *antepenult*: γλῶσσαι, ἄνθρωποι.

13. An *acute* on the *ultima* changes to the *grave* when followed by another word in connected discourse: τίπ, but τίπ
 ὥραν. This is almost the only use of the grave accent.

TRANSLITERATION.

14. Transferring words from a foreign alphabet into our own — respelling them in our own letters — is called *transliterating* them (Latin *trans*, *across*, and *litera*, *letter*). The natural way of doing this would seem to be simple. And for the most part the transliteration of Greek words into

English is in fact simple; but a few points need especial notice.

In the Introduction it was said that some Greek words have come into English through Latin, having been first borrowed by the Latins. Nearly all these words had been Latinized, that is, sufficiently changed in form to seem at home among other Latin words, before they were Anglicized or taken into English. Thus a fashion was set, as we might say, to be observed by any later comers from Greek into English. Again, not only were Greek and Latin studied together, but for a long time Greek was studied only *through* Latin. The Greek grammars were written in Latin, and in Greek vocabularies and dictionaries the definitions were given in Latin. Thus the fashion of treating borrowed Greek words as the Romans did — that is, of Latinizing them — was firmly established. At present this custom is not so closely followed with new words; but generally, in tracing out connections between Greek and English, we are obliged to notice what changes are due to this Latinizing process. All these changes will be fully illustrated, later, in connection with the derivatives in which they are found: but for convenience the following are summed up here:

a. Zeta (ζ), though pronounced *dz*, is represented by *z*.

b. Kappa (κ) is usually represented by *c*, which in Latin had the sound of our *k*, although in later borrowings the more natural *k* is often used.

c. Upsilon (*υ*), if not part of a diphthong, is represented by *y*. When the Romans did most of their borrowing, *υ* had a sound between that of *i* in *machine* and *u* in *rule* (nearly the sound of French *ü* or German *ü*), and that sound had no representative in the Latin alphabet. Therefore the Latins transferred the Greek letter itself, and **Y** is the origin of our letter *Y*. Of course the *sound* of our *y* is very different; and after spelling the word in the Latin way, we pronounce it in the English way.

d. Chi (*χ*) is represented by *ch*, which, however, we generally pronounce in English like *k*.

e. The diphthong *αι* is represented by *ae*, which in Latin had nearly the same sound with *ai*.

f. The diphthong *ει* usually becomes *i*, sometimes *e*; for in the Roman period the pronunciation of *ει* changed from that of Latin *e* to that of Latin *i*.

g. The diphthong *αη* becomes *oe*, which in Latin had nearly the same sound as *ou*. To represent better our own pronunciation, this *oe* is often changed to *e*.

h. The diphthong *ου* becomes *u* in words that have come through Latin, and *ou* in words taken from Greek directly.

i. Iota *subscript* is omitted in transliteration.

k. It was mentioned above (7) that *ρ̄* becomes *rh*, and *ρ̄ρ̄* becomes *rrh*.

II. THE ARTICLE.

15. In Greek, as in Latin, nouns, pronouns, adjectives, and verbs are *inflected*; that is, their

forms are varied according to their relations to other words in the sentence. For example, leaving other parts of speech till later, *nouns* or *substantives* are *declined* to denote *case* and *number*; and *adjectives*, including the *article* *ó*, *ή*, *τό the*, are declined to denote *gender* also.

16. Greek has

a. *Three genders*: *masculine*, *feminine*, and *neuter*.

b. *Three numbers*: the *singular* for *one object*, the *plural* for *more than one*, the *dual* for *two*.

c. *Five cases*: the *nominative*, *genitive*, *dative*, *accusative*, and *vocative*.

17. The *definite article* *ó*, *ή*, *τό the* is declined in three genders and numbers, and in all the cases but the *vocative*. As the article may be used with any noun, it will be best to take this up before the nouns. It is declined as follows:

18.

	M.	F.	N.
Sing. Nom.	<u>ó</u>	<u>ή</u>	<u>τό</u>
Gen.	<u>τοῦ</u>	<u>τῆς</u>	<u>τοῦ</u>
Dat.	<u>τῷ</u>	<u>τῇ</u>	<u>τῷ</u>
Acc.	<u>τον</u>	<u>την</u>	<u>το</u>
Dual N. A.	<u>τώ</u>	<u>τώ</u>	<u>τώ</u>
G. D.	<u>τοῖν</u>	<u>τοῖν</u>	<u>τοῖν</u>
Plu. Nom.	<u>οι</u>	<u>αι</u>	<u>τά</u>
Gen.	<u>τῶν</u>	<u>τῶν</u>	<u>τῶν</u>
Dat.	<u>τοῖς</u>	<u>ταῖς</u>	<u>τοῖς</u>
Acc.	<u>τοῖς</u>	<u>ταῖς</u>	<u>τά</u>

19. The forms *δ.*, *η.*, *ς.*, *αι* (with a few other words of one syllable) have no accent of their own, but *lean forward* upon the following word, and hence are called *proclitics* πρό *forward* and κλίνω *lean*). The article *the* in English, unless emphasized, is a proclitic, as are many other words. Thus when we say, “The boy has a jack-knife; he whittles,” *the*, *a*, and *he* have no separate accent, but lean forward on the following words, very much as Greek proclitics do.

It will assist in remembering the forms to note that *all genitives and datives have the circumflex*, and that *all other forms* (except the proclitics) have the *acute*. In the dual number, which was not much used, the nominative and accusative of all genders are alike, and also the genitive and dative of all genders.

NOTE. — From this point on, unremitting practice is necessary both in writing and in reciting paradigms. In preparing these the pupil should first *copy out* a small group of forms (say the singular only, or even less), taking especial pains about the written *accent* and pronouncing each form *aloud*; then should close the book, and write the same group from memory. Next let him compare his work with the printed forms, correct all mistakes, and try again; and so on, until the work can be written correctly from memory. Then let him take another group of forms, not so large but that one or two trials will enable him to master it; finally let the whole paradigm be taken together. The first attempts may perhaps be discouraging, because the alphabet, though really differing so little from our own, is unfamiliar. But a few days of careful practice will make a vast difference, and soon an entire paradigm can be mastered at one trial.

III. NOUNS: FIRST OR A-DECLENSION.

20. The *stem* of a noun is that part to which the *case-endings* are added in declension. Noun-stems (and also adjective-stems) are classified according

as they end in (1) *a*, (2) *o*, (3) a *consonant* or *u* or *y*. These three classes of stems are declined in three slightly different ways, named from the last letter of the stem:

The Δ -Declension, or First Declension.

The Q-Declension, or Second Declension.

The *Consonant-Declension*, or *Third Declension*.

21. All stems ending in *-ā-* belong to the *a-declension*. The *feminines* have no case-ending in the nominative singular. The following are examples:

22.	ἡ (ώρα-)	ἡ (θεᾶ-)	ἡ (κεφαλᾶ-)
	season	sight	head
Sing. Nom.	ἡ ὥρα	θέᾶ	κεφαλή
Gen.	τῆς ὥρᾶς	θέᾶς	κεφαλῆς
Dat.	τῇ ὥρᾳ	θέᾳ	κεφαλῇ
Acc.	τὴν ὥραν	θέᾶν	κεφαλῆν
Voc.	ὦ ὥρα	θέα	κεφαλή
Dual N. A. V.	τὼ	θέᾶ	κεφαλᾶ
G. D.	τοῖν	θέαιν	κεφαλαῖν
Plu. Nom.	αι ὥραι*	θέαι	κεφαλαι
Gen.	τῶν ὥρῶν	θεῶν	κεφαλῶν
Dat.	ταῖς ὥραις	θέαις	κεφαλαῖς
Acc.	τὰς ὥρας	θέᾶς	κεφαλᾶς
Voc.	ὦ ὥραι*	θέαι	κεφαλαι

a. For the accent of *τὴν*, *τὸν*, *τὸς*, see 13. For *ῳπατ*, see 12 and 11, (1) c. (In *ῳπατ* and *ῳπατς*, *ᾳ* is not final.)

b. With the vocative the interjection *ও* *O* is often, though not always, used. It should not usually be translated.

23. All words of the *a*-declension are declined

alike in the *dual* and *plural*. In the *singular* all feminines originally had *-ā* in the nominative, and were declined like *ώρα*. But in many words this *-ā* has been shortened in the *nominative, accusative*, and *vocative, singular*. Hence there are *two classes* of feminines. In this section we take up only the

24. *First Class of Feminines*.—These have a long vowel, *ā* or *η*, in the last syllable throughout the singular.

a. Long *ā* is retained after *ε*, *ι*, or *ρ*; otherwise it is changed to *η* throughout the singular.

Accent of Nouns.

25. The accent of a noun remains, in all the forms, on the *same syllable as in the nominative singular*, or as near that syllable as the *general rules of accent* (10, 11, 12) allow.

26. An *accented ultima* in general takes the *acute*; but

27. *In the ~~singular~~ and ~~duo~~ of all numbers a long ultima, if accented, takes the circumflex.*

28. Further, in the *a-declension* only, the *genitive plural* always has the *circumflex* on the *last syllable*.

a. This is because the stem-vowel *-ā* and the ending *-ων* were contracted to one syllable, so that *-āων* became *-ῶν*.

29. Vocabulary.¹

<i>ἡ ἀκμή</i> , <i>-ῆς</i>	summit, prime (acme).
<i>ἡ βοτάνη</i> , <i>-ῆς</i>	grass, herb (botan-y).

¹ It will assist in learning the vocabularies to read over carefully, in connection with each one, the corresponding section of Notes on Derivatives, at the end of each chapter; those notes, however, should not be required to be learned until after the preceding Exercises have been translated.

$\eta\gamma\hat{\eta}$, $\gamma\hat{\eta}s$, $\gamma\hat{\eta}$, $\gamma\hat{\eta}\nu$	<i>earth, land</i> (geography).
$\gamma\rho\acute{\alpha}\phi\omega$	<i>I write</i> (geo-graph-y).
$\acute{\epsilon}\nu$, ¹ prep. w. <u>dat.</u> only,	<i>in.</i>
$\acute{\epsilon}\chi\omega$	<i>I have.</i>
$\acute{\eta}\acute{\eta}\beta\eta$, $-\eta s$	<i>youth</i> (Hebe, goddess of youth).
$\acute{\eta}\theta\acute{\epsilon}\bar{\alpha}$, $-\bar{\alpha}s$	<i>sight, show</i> (thea-tre).
$\acute{\eta}\kappa\acute{\epsilon}\phi\alpha\lambda\acute{\eta}$, $-\eta s$	<i>head</i> (cephal-ic).
$\pi\acute{\alpha}\lambda\acute{\iota}\nu$, adv.,	<i>again, back</i> (palin-ode).
$\pi\acute{\epsilon}\rho\acute{i}$, prep. w. <u>gen.</u>	<i>about, concerning.</i>
$\tau\acute{i}$, pron.,	<i>what?</i>
$\acute{\eta}\acute{\omega}\delta\acute{\eta}$, $-\eta s$	<i>song, ode.</i>
$\acute{\eta}\acute{\omega}\rho\bar{\alpha}$, $-\bar{\alpha}s$	<i>season, appointed time (hour).</i>

30. Exercises.

I. Translate into English.

1. $T\acute{\eta}s\acute{\omega}\delta\acute{\eta}s$.²
2. $\acute{\epsilon}\nu\tau\acute{\eta}\gamma\hat{\eta}$.
3. $\tau\acute{a}\acute{\i}s\beta\acute{\omega}\tau\acute{a}\acute{\nu}\acute{a}\acute{\i}s$
4. $\tau\acute{\eta}\nu\beta\acute{\omega}\tau\acute{a}\acute{\nu}\nu\acute{\epsilon}\chi\omega$.
5. $\kappa\acute{\epsilon}\phi\alpha\lambda\acute{\eta}\nu\acute{\epsilon}\chi\omega$.
6. $\tau\acute{i}$ ³ $\gamma\rho\acute{\alpha}\phi\omega$:⁴
7. $\tau\acute{i}\gamma\rho\acute{\alpha}\phi\omega\pi\acute{\epsilon}\rho\acute{i}\tau\acute{\theta}\nu\beta\acute{\omega}\tau\acute{a}\acute{\nu}\acute{\theta}\nu$;
8. $\pi\acute{\epsilon}\rho\acute{i}\tau\acute{\eta}s\gamma\hat{\eta}s\gamma\rho\acute{\alpha}\phi\omega$ (ge-o-graph-y).
9. $\pi\acute{\epsilon}\rho\acute{i}\tau\acute{\theta}\nu\acute{\omega}\rho\bar{\alpha}\nu\gamma\rho\acute{\alpha}\phi\omega$ (hor-o-graph-y).
10. $\acute{\epsilon}\nu\tau\acute{\eta}\acute{\eta}\beta\eta\tau\acute{\eta}s\gamma\hat{\eta}s$.

II. Translate into Greek.

1. In the prime of youth.
2. I write songs in the season of youth.
3. I write about the season of the herbs.
4. I write the song again (palin-ode).
5. What have I in my (Greek idiom *in the*) head

¹ Proclitic: see 19.

² Unless other directions are given, the cases may be translated as in Latin.

³ $\tau\acute{i}$ never changes its acute accent to the grave.

⁴ The mark of interrogation in Greek is like our semicolon.

(en-cephal-on)? 6. I write an ode about the show.

31. Notes on Derivatives.¹

1. Hints have been given as to a few English derivatives from words in the above vocabulary. For instance, *acme* comes to us with only the change of *α* to *e* (see 14, *b*), and its meaning is about the same as that of *ἀκμή*.

2. *Botan-ist* and *botan-ie* remind one at once of *botan-y*, and usually we need not stop to mention more than one member of a family in which the family resemblance is so plain. We shall see later that the endings *-ie* and *-ist* are themselves of Greek origin, *-ie* making adjectives and *-ist* making nouns

¹ The entire class should have ready access to at least one unabridged English dictionary, as the Imperial, Webster's or Worcester's. Before leaving a chapter all English derivatives—the words partly or wholly in full-face type—should be looked up, and the connection between their present meanings and the Greek originals clearly understood. In many cases this connection is explained in this book; but often it is only hinted at and left to be brought out in class. This course has been followed because a little independent work on the part of the scholar, *constantly directed and aided by suggestions and questions from the teacher*, is the best possible method of arousing interest and fixing indelibly in the pupil's mind just those facts which it is the object of this book to teach. To repeat, then, constant use of the dictionary, with constant help and questioning on the part of the teacher, must on no account be neglected.

With some classes it may be thought best to omit, until review, a few derivatives whose connection with their primitives is not easily made clear.

that denote persons (see 78, 11, and 86, 11). We shall also find that often, as in *botan-y*, the final vowel of a Greek stem is dropped off, for ease of pronunciation, in derivatives or compounds.

3. *Ge-*, meaning *earth* or *land*, appears in several words, such as *ge-o-logy* (see 50, II., 5), *ge-o-metry* (see 57, 4), *apo-gee* (see 57, 1). The *-o-* in *ge-o-graphy*, *geology*, *horography*, seems to have no business there: yet we shall find that the same syllable has been put between the two parts of a large number of compounds, in which it has no more meaning than a hyphen. (See 51, 1.)

4. *Graph-ite* is a substance used in pencils for *writing*, the syllable *-ite* being our remnant of an ending which denotes merely a vague connection. (Compare *dynam-ite*, 94.) *Graph-ic*, in some of its uses, goes back to another meaning of $\gamma\rho\acute{a}\phi\omega$, namely, *draw* or *paint*. We shall meet the syllable *-graph-* frequently. For *-gram*, see 91, 4.

5. *En-cephal-on*, a more learned and scientific name for *brain*, shows the change of κ to *e*, and shows also the form *cephal-* which $\kappa\epsilon\phi\alpha\lambda\acute{u}$ takes in several scientific words, such as *cephal-ic*, *pertaining to the head*, *a-cephal-ous* (see 60, 3, *b*), *headless*, *cephal-algia* (see 110, 2), *headache*.

6. Πάλιν appears in *palin-drome* (see 51, 3), *palin-ogenesis* (see 96, 3), and *palim-psest*. In *palim-psest* ($\pi\alpha\lambda\acute{u}\mu\cdot\psi\eta\sigma\tau\omega$) the *m* takes the place of *n* for ease of pronunciation before a *p*-sound: the second part is from a verb, $\psi\acute{u}\omega$, meaning *to rub*. Parchment was costly, and hence was often used a second

time, the old writing being *rubbed off again* : but this process still left faint traces of the older writing, and some very valuable ancient books have been recovered from palimpsests.

7. Several rather common words contain φέδη as one element: such are *mel-ody* (see 100, 8), *par-ody* (see 46, 5), *pros-ody*, and *rhaps-ody*; and also, with a change which obscures the form of φέδη, *trag-edy* (*τραγῳδία*, Latin *tragōdia*), and *com-edy* (*κωμῳδία*, Latin *commedia*). The significance of the first part of *rhaps-ody*, *trag-edy*, and *com-edy* is uncertain.

8. From ὥρη was taken the Latin *hora*; and from *hora*, through a French form, is derived the English hour. Then directly from Greek we have (with the inserted hyphen-like ---) *hor-o-logy* (see 51, 5, *a*), *hor-o-scope* (see 74, 9), *hor-o-meter* (see 57, 4).

IV. Ω-VERBS: PRESENT INDICATIVE AND INFINITIVE ACTIVE.

32. Present Indicative Active.

Sing.	1 γράφω	I write
	2 γράφεις	you write
	3 γράφει	he (she, it) writes
Dual	2 γράφετον	you (two) write
	3 γράφετον	they (two) write
Plu.	1 γράφομεν	- we write
	2 γράφετε	you write
	3 γράφουσι	they write

Present Infinitive Active.

γράφειν to write

33. Most Greek verbs are conjugated in the present tense like *γράφω*, and are called, from the ending of the first form, *ω*-verbs. Besides the singular and plural they have a second and third person dual, but no first person dual.

a. The accent of the verb, with but few exceptions, stands *as far from the end of the word as possible*; that is, on the *penult*, if the ultima has a long vowel or diphthong, otherwise on the *antepenult*, if there is an antepenult.

34. Vocabulary.

ἀκούω	hear (acou-stic).
εὖ, adv.,	well (eu-phony).
ἡ ἴστορίā, -ᾶς	history, story.
μαθάνω (root μαθ)	learn (math-ematics).
ἡ μηχανή, -ῆς	machine (mechanic).
οὐ, οὐκ, οὐχ, ¹ adv.,	not.
ἡ σχολή, -ῆς	(1) leisure, (2) school.
σχολάζω (fr. σχολή)	have leisure.
τῆλε, adv.,	at a distance, far (tele-phone).
ἡ φωνή, -ῆς	sound, voice (tele-phone).
φωνέω (fr. φωνή)	sound (phon-o-graph).
ἡ χείρ	hand (chir-o-raphy).

35. Exercises.

I. Translate into English.

1. Τῆ μηχανῆ² τῆλε τῆν φωνήν (tele-phone)

¹ Proelitic (see 19). The form *οὐ* is used before a *consonant*, *οὐκ* before a *smooth breathing*, *οὐχ* before a *rough breathing*.

² Translate, *By means of*, etc. The dative is used in Greek, like the Latin ablative, to denote *means or cause*.

ἀκούομεν. 2. ἡ μηχανὴ τῆς φωνῆς γράφει (phonograph). 3. ἐν τῇ σχολῇ ἡ χειρ γράφειν (chirography) μαθάται. 4. οὐ σχολάζεται ἐν τῇ σχολῇ; 5. ἡ φῶνή εὖ φωνεῖ (eu-phony). 6. οὐ σχολάζομεν ἀκούειν τὴν ιστορίαν. 7. τι μαθάτε περὶ τῆς γῆς; 8. αἱ φύαι οὐκ εὖ φωνέουσι.

II. Translate into Greek.

1. The machine writes at-a-distance (tele-graph).
2. They have-leisure in youth. 3. What are you writing? 4. What do you hear? 5. They are writing the history (histori-o-graph-er) of the machines. 6. They have herbs. 7. We are writing the sounds (phon-o-graphy). 8. We hear songs in the season of the herbs. 9. Are you learning the song again?

36. Notes on Derivatives.

1. **Acoustic.** *pertaining to hearing*, is a clipped form of *ἀκουστικός*, an adjective with an ending which we shall meet frequently. The addition of an *-s* gives the noun *acoustics*, *the science of sounds, as heard*.

2. The adverb *εὖ* appears in the form *eu-*, with the force of *well, easy, good*, in a considerable number of words besides *eu-phony*. (See 51, 5, *a*; 60, 1.)

3. **Story** is merely a corrupted form of *history*, but has come to have a slightly different meaning. We speak of such forms as *corrupted* (literally *spoiled*), because at first the change was simply a

mistake, or blunder, due to carelessness or ignorance; but after a while the new form became common, accepted by every one, and general good usage makes a word entirely respectable and correct. These slight changes of form, followed often by a variation of meaning, are no small part of the growth and development of a language, and the process is all the time going on.

4. *Μηχανή* also is represented by two different forms. First it became in Latin *machina*; this became **machine** in French, from which the word was taken into English. Then more directly from Greek we have **mechan-ic** (*μηχανικός*), **mechan-ism**, with various derivatives and compounds.

5. A special meaning of *σχολή* was *leisure devoted to study*; this gave the Latin *schola*, from which we get **scholar** (Latin *scholāris*) and the corrupted form **school**. **Scholastic** (*σχολαστικός*), is from *σχολάζω*. Again, from *σχολή* is derived (with a changed but clearly related meaning) *σχόλιον* an *explanation, comment, scholium*. **Scholium** has the Latinized ending, *-um* for *-ov*. Finally, from *σχόλιον* is derived **scholiast** (*σχολιαστής*), a *commentator*, especially one of those otherwise unknown commentators whose explanations are found on the margins of old Greek and Latin manuscripts.

6. **Phonetics** (from *φωνή*) is *the science of spoken sounds*, or the sounds of the human *voice*, and is thus to be distinguished from **acoustics** (see 36. 1). **Phonetic** (*φωνητικός*), is the corresponding adjective.

V. A-DECLENSION: SECOND CLASS OF FEMININES.

37. $\dot{\eta}$ (*σφαιρᾶ*-) $\dot{\eta}$ (*γλωσσᾶ*-) $\dot{\eta}$ (*δίαιτᾶ*-)
ball ; tongue mode of life

Sing. Nom.	$\dot{\eta}$	<i>σφαιρᾶ</i>	<i>γλῶσσα</i>	<i>δίαιτα</i>
Gen.	$\tau\bar{\eta}\varsigma$	<i>σφαιρᾶς</i>	<i>γλῶσσης</i>	<i>διαιτῆς</i>
Dat.	$\tau\bar{\eta}$	<i>σφαιρᾶ</i>	<i>γλῶσσῃ</i>	<i>διαιτῃ</i>
Acc.	$\tau\bar{\eta}\nu$	<i>σφαιρᾶν</i>	<i>γλῶσσαν</i>	<i>διαιταν</i>
Voc.	$\hat{\omega}$	<i>σφαιρᾶ</i>	<i>γλῶσσα</i>	<i>δίαιτα</i>
Dual N. A. V.	$\tau\bar{\omega}$	<i>σφαιρᾶ</i>	<i>γλῶσσᾶ</i>	<i>διαιτᾶ</i>
G. D.	$\tau\bar{\omega}\nu$	<i>σφαιρᾶν</i>	<i>γλῶσσαιν</i>	<i>διαιταν</i>
Plu. Nom.	<i>ai</i>	<i>σφαιρᾶι</i>	<i>γλῶσσαι</i>	<i>δίαιται</i>
Gen.	$\tau\bar{\omega}\nu$	<i>σφαιρῶν</i>	<i>γλῶσσῶν</i>	<i>διαιτῶν</i>
Dat.	$\tau\bar{\omega}\varsigma$	<i>σφαιρᾶις</i>	<i>γλῶσσαις</i>	<i>διαιταις</i>
Acc.	$\tau\bar{\omega}\varsigma$	<i>σφαιρᾶς</i>	<i>γλῶσσᾶς</i>	<i>διαιτᾶς</i>
Voc.	$\hat{\omega}$	<i>σφαιρᾶι</i>	<i>γλῶσσᾶ</i>	<i>δίαιται</i>

38. *The Second Class of Feminines* of the *a*-declension shorten long *ā* of the stem to short *a* in the *nominative*, *accusative*, and *vocative singular only*. In *all other respects* these nouns are like those of the First Class (see 22, 23, 24, *a*, 25–28).

a. In all the nouns of this class the accent is *recessive*, that is, stands as far from the end as the general rules of accent allow.

39. *Vocabulary.*

$\dot{\eta}$ <i>γλῶσσα</i> (or <i>γλῶττα</i>), <i>-ης</i>	} (1) <i>tongue</i> , (2) <i>language</i> (glossa-ry).
$\dot{\eta}$ <i>δίαιτα</i> , <i>-ης</i>	
$\dot{\eta}$ <i>μοῦσα</i> , <i>-ης</i>	<i>mode of life</i> (diet).
$\dot{\eta}$ <i>μουσική</i> , <i>-ῆς</i>	<i>Muse.</i>
	<i>music.</i>

ποίεω *pōeō* make (poet).
 ἡ σφαῖρα, -ᾶς *sfaīra* ball, sphere.
 ἡ ὑγέια, -ᾶς *hygēia* health, good health (Hygeia).
 ἡ χίμαιρα, -ᾶς *chimaira* she-goat (chimaera).

40. Exercises.

I. Translate into English.

1. Ἐχοντι σφαιραν 2. ἡ χίμαιρα τὴν μουσικὴν
 ἀκούει. 3. αἱ μοῦσαι μουσικὴν ποιέουσι. 4. τί
 ἔστι(ν)¹ (is) ἡ δίαιτα τῆς χιμαίρας: 5. ἡ γῆ ἔστι
 σφαιρα. 6. αἱ μοῦσαι οὐ μανθάνουσι τὰς τῆς
 χιμαίρας φύδας, φύδε (now) αἱ χίμαιραι τὰς τῶν
 μουσῶν φύδας. 7. ὑγίειαν ἔχομεν ἐν ἡβῃ.

II. Translate into Greek.

1. The she-goat by her (Greek idiom *by the*: compare 35, I., 1) mode-of-life has good-health.
 2. We are learning about the mode-of-life of the
 muses. 3. We hear the language of the muse.
 4. They are writing music. 5. The language
 sounds well. 6. He is making a ball. 7. Do you
 hear the music of the spheres?

41. Notes on Derivatives.

1. Γλῶττα appears, in the sense of *language*, in poly-glot (poly- means *many*: see 91, 12). In later Greek γλῶσσα came to mean an *obsolete* or *foreign*

¹ After ἔστι and also after any word ending in -στι, ν is often added, whether the next word begins with a vowel or with a consonant. This is called ν *movable*.

word, requiring explanation, and then an *explanation* given for such a word. In this sense we have the form *gloss*, and the derivative *glossary*. The name $\gamma\lambda\omega\tau\tau\varsigma$, from $\gamma\lambda\hat{\omega}\tau\tau\alpha$, was given (probably from the resemblance in shape) to the mouthpiece of a musical instrument like our clarinet; and Greek physicians applied the same term to the narrow upper end of the windpipe or *larynx* (see 76); the latter is the meaning of *glottis*.

2. The *muses* were goddesses of literature and the arts, and everything over which they presided was included under $\mu\omega\sigma\iota\kappa\jmath$. Later, $\mu\omega\sigma\iota\kappa\jmath$ was restricted to the art of music, as we understand that term.

3. *Hemi-sphere* has for its first part *īmu-*, a Greek prefix meaning *half*, related to the Latin prefix *semi-*, and never used as a separate word. *Hemi-* forms part of many English scientific terms. In *sphere* and its derivatives, *ae*, the Latin equivalent of *at*, has been replaced with *e*. The change was made because the letter *e* represents more simply the sound which was given to *ae* in the English pronunciation of Latin. So in *diet* from $\hat{\epsilon}\iota\alpha\tau\alpha$, and in *chimera*.

4. $\Upsilon\gamma\iota\epsilon\iota\alpha$ was personified as a goddess of health, *Hygeia*, the English word representing the later shortened Greek form. From the same word we have *hygiene* and *hygienic*.

5. The *chimaera* was a fabulous fire-spouting monster, with a *goat's* body, a lion's head, and a serpent's tail. Hence the word is often used for

any imaginary object of fear. It is usually spelled *chimera*, *e* taking the place of *ae*, as in *sphere* and *diet*. The adjective *chimerical* often does not imply fear, but only that the thing is fanciful and improbable or impossible. ~~X~~

VI. A-DECLENSION: MASCULINES.

42.	ó (κριτā-)	ó (βορέā-)	ó (πολίτā-)
		judge	north-wind
Sing. Nom.	ó	κριτή-s	βορέā-s
Gen.	τοῦ	κριτοῦ	βορέου
Dat.	τῷ	κριτῷ	βορέā
Acc.	τὸν	κριτή-n	βορέā-n
Voc.	ὦ	κριτά	βορέā
Dual N.A.V.	τῷ	κριτᾶ	πολίτā
G. D.	τοῦν	κριταῖν	πολίταιν
Plu. Nom.	οἱ	κριταὶ	πολίται
Gen.	τῶν	κριτῶν	πολίτῶν
Dat.	τοῖς	κριταῖς	πολίταις
Acc.	τὸνς	κριτᾶς	πολίτᾶς
Voc.	ὦ	κριταὶ	πολίται

43. Masculines of the *a*-declension are like the feminines, except in the following particulars:

a. They take the case-ending -s in the *nominative singular*.

b. The *genitive singular* ends in -ov.

c. Nouns in -τη-s have in the *vocative singular* -τᾶ.

44. Vocabulary.

βάλλω	throw.
ὁ βορέας, -ον	north-wind (Boreas).
ὁ δεσπότης, -ον ¹	master, owner of slaves (despot).
κρίνω	judge.
ὁ κριτής, -ον	judge (critic).
παρά, prep. w. dat.	at the side of, beside (para-graph).
παρα-βάλλω	compare (literally, throw beside).
ὁ ποιητής, -ον	{ poet (literally, maker, from ποιέω).
ἡ παπα-βολή, -ης	comparison, illustration, parable.
ὁ πολίτης, -ον	citizen (poli-ics).
ὑπέρ, prep. w. acc.	hyper (hyper-critical).
ὑπερ-βάλλω	{ outdo, excel (literally, throw beyond).
ἡ ὑπερ-βολή, -ῆς	{ excess, extravagance (literally, over-shooting), hyperbole.

45. Exercises.

I. Translate into English.

1. Ή χείρ τοῦ πιλέτου μαλλεὶ τὴν σφαῖραν.
2. παρὰ τῇ ὁδῷ γράφουσε (para graph) μουσικὴν.
3. ὁ δεσπότης οὐ σχολίζει μαλλεὶ τὴν σφαῖραν.
4. τὴν γῆν αφαιρό παριθύαλλομεν. 5. ὁ δεσπότα, οὐκ ἀκούεις τὴν τοῦ κριτοῦ φωνήν: 6. οἱ πολίται οὐκ ἀκούουσι τὴν παραβολήν. 7. τὸ κριτὰ γράφετον περὶ τῆς τῶν πολιτῶν ὑπερβολῆς. 8. τι ἐπέρ τὸν δοράν (hyper-borean) γρατι (is. Latin est):

¹ Δεσπότης draw the accent back in the vocative singular δέσποτα.

II. Translate into Greek.

1. The citizens are throwing ball again.
2. The master compares the head of the poet to a ball.
3. Have we a master?
4. Citizens, you hear the voice of the judges.
5. We do not judge the citizens.
6. They throw the ball beyond the master.
7. We are comparing the judges.
8. Citizen, you are learning the language of the poets.

46. Notes on Derivatives.

1. From the root of *κρίνω* and *κριτής* is derived the adjective *κριτικός* *capable of judging*, which gives us critic, critical, criticise, criticism; also *κριτήριον* criterion, and *κρίσις* judgment, trial, which gives us crisis.

2. From *πολιτής* we have not only polities, political, politic; but also (through *πολιτεία*, -ās *administration, form of government*) polity, policy, and the still farther shortened police.

3. The derivatives of *βάλλω* show the original form of the root with one *λ*, and often with *a* changed to *o*, as in *παραβολή* and *ὑπερβολή*. In parable the *o*, even, has been dropped, but the adjective parabolical is nearer to the Greek form. Another compound of *βάλλω* is *δια-βάλλω* *slander*, in which the force of the separate parts is not very clear. From *δια-βάλλω* come *διαβολή* *slander* and *διάβολος* *slanderer*. This latter was used especially as a title of Satan, and has been corrupted into devil; but, as with parabolical, the

adjective **diabolical** was taken more directly from the Greek form.

4. **Poet**, **poetry**, and **poesy** come to us through the Latin forms *poēta* and *poēsis*, which have lost the *i* of the original Greek form. In Greek itself, however, $\piοi\epsilon\omega$ and its derivatives were often written and pronounced $\piο\epsilon\omega$, etc., without *i*.

5. In a **parody** ($\pi\alpha\rho\varphi\epsilon\tilde{\nu}$, from $\pi\alpha\rho\alpha$ and $\varphi\delta\tilde{\nu}$; see 29 and 31, 7) the words of some writing are altered just enough to give them a laughable turn, while they still remind one of the original. Thus in reading the parody one seems to hear the original, usually a poem, sounding *beside* it. **Paragraph** was used at first to denote a mark or note *written beside* the page, in the margin. Now it denotes especially the sign ¶, used to denote a break in the composition, and the beginning of a new line farther than usual from the margin; and, finally, the word stands for a *section* or *division* thus begun. **Para-** is an element in many scientific words.

6. The preposition $\iota\pi\epsilon\tilde{\rho}$ has the meaning *beyond* in a few English derivatives; thus **hyper-borean**, literally *beyond the north-wind*, and so *in the extreme north*. Secondly, in a number of derivatives the element **hyper-** denotes an *extreme degree*, or *too much*, of something, as in **hyper-critical**. (Compare with this the related Latin word *super-*, as in *super-natural*, *super-sensitive*.)

VII. O-DECLENSION: MASCULINES AND FEMININES.

2nd decl.

47.	ó (ἀνθρωπο-)	ó (μῆθο-)	ή (όδο-)
	man	tale	road
Sing. Nom.	ἀνθρωπο- <u>ς</u>	μῆθο-ς	όδό-ς
Gen.	ἀνθρώπου	μῆθου	όδοῦ
Dat.	ἀνθρώπῳ	μῆθῳ	όδῳ
Acc.	ἀνθρωπο-ν	μῆθο-ν	όδό-ν
Voc.	ἀνθρωπε*	μῆθε	όδέ
Dual N. A. V.	ἀνθρώπω	μῆθω	όδώ
G. D.	ἀνθρώποιν	μῆθοιν	όδοῖν
Plu. N. V.	ἀνθρωποι	μῆθοι	όδοι
Gen.	ἀνθρώπων	μῆθων	όδῶν
Dat.	ἀνθρώποις	μῆθοις	όδοῖς
Acc.	ἀνθρώπους	μῆθοις	όδούς

48. All stems of the second declension end in *o*.
Masculines and feminines¹ are declined alike.

a. The rules for the *accent* of nouns, given in 25-27, apply to all declensions.

49. *Vocabulary.*

ó ἀνθρωπος, -ou	man (anthropo-logy).
ó βίος, -ou	life (bio-graphy).
γνωσκω	perceive, learn to know (Gno-stic).
ἀνα-γνωσκω	{ read (originally know again, { re-cognize).
ó δρόμος, -ou	a running, race (palin-drome).

¹ The number of feminine *-o-* stems is not large, and only one, οδός, is used in *The Greek in English*.

<i>καὶ</i>	<i>and.</i>
<i>ὁ κόσμος, -ου</i>	{ (1) <i>order</i> , (2) <i>ornament</i> , (3) <i>the universe, world (cosmos)</i> .
<i>κοσμέω</i>	<i>adorn (cosmetic).</i>
<i>λέγω</i>	<i>speak, tell.</i>
<i>ὁ λόγος, -ου</i> (fr. <i>λέγω</i>)	{ (1) <i>word</i> , (2) <i>talk, discourse</i> , (3) <i>account, description (anthropo-logy)</i> .
<i>ὁ μῦθος, -ου</i>	<i>tale, legend, myth.</i>
<i>ἡ ώδος, -οῦ</i>	<i>road, way (odo-meter: see meter, 54).</i>
<i>όραω</i>	<i>see (cosm-orama).</i>
<i>ὁ φίλος, -ου</i>	<i>friend (phil-anthropy).</i>
<i>ὁ χρόνος, -ου</i>	<i>time (chrono-logy).</i>
<i>ἡ ψυχή, -ῆς</i>	<i>soul (Psyche).</i>

50. Exercises.

I. Translate into English.

1. Οἱ ποιηταὶ ἀὶς παιέουσι. 2. τὸν βίον τοῦ κριτοῦ γράφομεν (bio-graphy). 3. φίλος γράφει τῶν φωνῶν λόγον (phon-o-logy) καὶ τὸν μέθον λόγον (mytho-logy). 4. φίλος ἀνθρώπων (phil-anthrop-ist) ιστορεῖν γραφει. 5. ἡ γλῶσσα τοῦ κριτοῦ εὖ λέγει. 6. ἀναγραφόσκομεν τῆς ψυχῆς λόγον (psych-o-logy). 7. ὁ πολίτης οὐ γραμμάτει τῶν χρόνον. 8. ὄραστε τῶν ἔρωμον ἐν τῇ ὁδῷ: 9. τοις μέθοις τῶν ποιητῶν ἀναγραφόσκετε ἐν τῇ σχολῇ. 10. ἔχει ὁ κόσμος (3d meaning) ψυχήν;¹ 11. εὖ λέγει περὶ τοῦ (say his) φίλου.

¹ Certain ancient thinkers believed that it has.

II. Translate into Greek.

1. A citizen of the world (cosmo-polite) is reading an account of the times (chrono-logy). 2. The poets speak and we hear. 3. They are reading the tale of the chimera. 4. We hear the words of friends. 5. They read an account of life (biology) and an account of the earth (ge-o-logy; see 31, 3). 6. The poet is making an ode about the soul. 7. The poets adorn the legends and write poems (*ποιήματα*). 8. The life adorns the man. 9. Do you see a man beside the road? 10. He is speaking about the race of a man and a she-goat.

51. *Notes on Derivatives.*

1. In bio-graphy, bio-logy, cosmo-polite, and chrono-logy, it is plain that the letter *o-* at the end of the first part of the compound belongs to the stem of that part, — *βιο-*, *κοσμο-*, *χρονο-*. The number of compounds in which the first member was an *o-* stem was very large, so large that the *o-* came to be carelessly regarded as a mere device for connecting the two parts of any compound. Hence the *-o-* was often inserted in other cases, where it is only a sort of spoken hyphen, connecting the two members, although the first member may have ended originally in *a-* or a consonant. (See 31, 3.)

2. The root of *γιγνώσκω* is *γνω-* or *γνω-*, related to our word *know*, in which the *k* was formerly pronounced. From this root was formed *γνωστικός*

“*knowing*,” whence our word *Gnostic*. An ancient religious sect were called *Gnostics*, because they claimed to be particularly “*knowing*” on certain subjects. (For *agnostic* see 60, 3, b.) *Gnome* is also a derivative of *γνῶσκω*; certain imaginary beings were so called because they were supposed to *know* where mineral treasures were hidden in the earth.

3. *Δρόμος* appears in *palindrome* (see 31, 6), and *dromedary*, which comes to us through a late Latin form *dromedarius*, *-arius* being a combination of derivative endings.

4. *Κόσμος* appears in English in two meanings, which at first sight seem not very closely connected. First, from the meaning *ornament*, we get, through *κοσμία* and *κοσμίατική*, the word *cosmetic*. Secondly, the visible universe was called *κόσμος*, as being an *orderly, well-arranged system*; and in this sense we have *cosmos*, from which *cosmic* and *cosmical* naturally follow. In *cosmo-polite*, *cosmo-politan* the first part, instead of including the entire universe, is restricted to the various countries of the earth. So in *cosm-orama*, of which the second part is from *όραω*.

5. a. The syllable *-log-*, representing *λόγος* in the sense of *discourse, account, description*, appears in many names of sciences, like those in the Exercises. In fact this element, preceded by an *-o-*, is so familiar that there has even been formed from it the separate word *ology*, used most often in the plural as a rather humorous name for *the sciences*.

Eu-logy (see 36, 2) is *good talk, a speaking well*, about one; that is, praise. **Eu-logium** is a longer form of the same word; **eu-logize** is the corresponding verb. A **pro-logue** ($\pi\rho\omega$ *before*, Latin *pro*) is something *spoken before*, as an introduction to a poem or play. (Compare *epilogue*, 68, 6.) A **hor-o-logic** ($\omega\rho\omega$, see 31, 8) is an instrument which *tells the time*. Further, $\lambda\circ\gamma\circ\sigma$ signifies that power of the mind which is exhibited in speech, namely, *reason*. From $\lambda\circ\gamma\circ\sigma$ in this sense we have **logic** ($\lambda\circ\gamma\iota\kappa\eta$), *the science of reasoning*.

b. The preposition $\grave{a}v\grave{a}$, *up* or *along*, has taken on a variety of meanings, the connection of which is not so plain as might be wished. Like Latin *re-* (seen in *re-pel*, *re-novate*, *re-new*) it signifies *back* and *again*. Thus from $\grave{a}v\grave{a}\text{-}\gamma\rho\grave{a}\phi\omega$ *write back* or *again*, we have **ana-gram**, a word or phrase formed by *re-writing* in a different order, or *transposing*, the letters of another word or phrase. So **anachronism** is a *transposition* or *confusion* of the *time* ($\chi\rho\circ\text{v}\circ\sigma$) of events. In $\grave{a}v\grave{a}\text{-}\gamma\iota\gamma\omega\text{n}\sigma\kappa\omega$ the preposition has the force of *again*, and likewise in **anabaptist**, one who holds that those baptized in infancy should be *re-baptized* when older ($\beta\alpha\pi\tau\iota\zeta\omega$ *baptize*). Then in two or three phrases $\grave{a}v\grave{a}$ was used in the sense of *according to*; one of these was $\grave{a}v\grave{a}\lambda\circ\gamma\circ\sigma\text{v}\circ\sigma$, in which $\lambda\circ\gamma\circ\sigma$ also has a highly specialized sense, that of *reckoning* or *ratio*. From this phrase was formed the adjective $\grave{a}v\grave{a}\lambda\circ\gamma\circ\sigma\text{v}\circ\sigma$ *analogous*, applied to things which are to each other *according to a certain ratio*, or which are *alike in their rela-*

tions or circumstances. The neuter form *ἀναλογία* gives us *analogon* or *analogue*, an analogous *word* or *thing*: *analogy* (*ἀναλογία*) is the *relation* between analogous things.

The prefix *ana-* is found in many scientific terms, and should not be confused with negative *an-*, for which see 60, 3, *b*.

c. The preposition *κατά down* is also much used in composition with meaning more or less changed. Thus *κατάλογος a telling down*, as it were, that is *list*, *cata-logue*; *cata-comb* (*καταβή, -ης, something hollow*), *underground* passages where the dead were deposited.

6. *Philo-*, *phil*, and *-phile* are the representatives of *φίλος*, as in *philanthropy*, *love of mankind*, *philharmonic* (*ἀρμόνιον harmony*), *philter* (*φίλτρον love-charm, or means of practicing love*), *philo-Turkish*, *Turco-phile*, *Slavo-phile*, *phil-hellenic* (*Ἑλλην a Greek*), and others. *Philo-logy* is etymologically *fondness for words* or for *language*: hence *the study of words* or of *language*, or in a larger sense, the study of *literature* and all that is expressed in language.

7. *Xpόros* gives us *chronic*, applied to diseases that have lasted a *long time*, and *chronicle*, *a narrative of events in the order of time*.

8. *Psychic* (*ψυχικός*) is our adjective from *ψυχή*. *Psych-o-logy* is the *science* which treats of the nature and powers of the soul.

VIII. O-DECLENSION: NEUTERS.

52.	<i>τὸ (μέτρο-)</i>	<i>τὸ (σκῆπτρο-)</i>
	measure	staff
Sing. Nom.	<i>τὸ</i>	<i>μέτρο-ν</i>
Gen.	<i>τοῦ</i>	<i>μέτρου</i>
Dat.	<i>τῷ</i>	<i>μέτρῳ</i>
Acc.	<i>τὸ</i>	<i>μέτρο-ν</i>
Voc.	<i>ὦ</i>	<i>μέτρο-ν</i>
Dual N. A. V.	<i>τῷ</i>	<i>μέτρῳ</i>
G. D.	<i>τοῖν</i>	<i>μέτροιν</i>
Plu. Nom.	<i>τὰ</i>	<i>μέτρα</i>
Gen.	<i>τῶν</i>	<i>μέτρων</i>
Dat.	<i>τοῖς</i>	<i>μέτροις</i>
Acc.	<i>τὰ</i>	<i>μέτρα</i>
Voc.	<i>ὦ</i>	<i>μέτρα</i>

53. Neuters of this declension differs from masculines only in the *genitive, accusative* and *vocative, singular* and *plural*. In the singular these cases take the case-ending *-ν*; in the plural they change the stem-vowel *-ο* to *-α*. (Compare Latin *metrum, metrā.*)

54. *Vocabulary.*

<i>ἀπό</i> , prep. w. gen. only,	<i>from, away from</i> (apo-logy).
<i>τὸ δένδρον, -ου</i>	<i>tree</i> (rhodo-dendron).
<i>διά</i> , prep. w. gen.,	<i>through</i> (dia-meter).
<i>ἐκ, ἐξ¹</i> , prep. w. gen. only,	<i>out of, from</i> (Latin <i>ex</i>).

¹ Proclitic (see 19); ἐξ is used before a consonant, ἐκ before a vowel.

$\tau\ddot{o}$ ἐργον, -ου	work (en-erg-y)
ἐστι(v) ¹	he (she, it) is.
εἰσι(v) ¹	they are.
ὁ ἥλιος, -ου	sun (helio-trope).
$\tau\ddot{o}$ θέατρον, -ου	theatre (<i>place of seeing, θέα</i>).
$\tau\ddot{o}$ θερμόν, -οῦ	heat (therm-al).
$\tau\ddot{o}$ μέτρον, -ου	measure (meter, metr-ic).
$\tau\ddot{o}$ ὄργανον, -ου (related to ἐργον)	instrument (organ).
περί, prep. w. gen., w. acc.,	about, concerning.
τὸ ρόδον, -ου	around (peri-meter).
τὸ σκῆπτρον, -ου	rose (rhodo-dendron).
τρέπω	staff, sceptre.
τρέπω	turn.
ὁ τρόπος, -ον (fr. τρέπω),	a turn (trope).

55. The verb-forms *ētē* and *ētē*, with a few other words, are *enclitics* (from *ἐν* and *κλίω* *lean*): that is, they usually have no accent of their own, but *lean on* the preceding word. As to accents in this connection we have the following rules:

a. The word before an enclitic. 1) If it has the *acute* on the *ultima*, does *not* change the acute to the grave: *ποοητής* *ētē*. 2) If it has the *circumflex* on the *penult*, or the *acute* on the *antepenult*, it takes also an *acute* on the *ultima*: *σφαιρά* *ētē*, *ὄργανόν* *ētē*.

b. An enclitic of *two syllables* takes an *acute* on the *ultima*, if the *preceding* word has an *acute* on the *penult*: *ρόδον* *ētē*.

56. Exercises.

I. Translate into English.

1. 'Ο ἄρθρωπος ἔχει ρόδα ἀπό δένδρου (rhodo-

¹ See 40, I., 4, with note.

dendron). 2. ὁ ἐν τῷ θεάτρῳ ἀνθρωπος ἔχει σκῆπτρον. 3. τί ἔστι τὸ μέτρον τῆς ὁδοῦ διὰ (dia-meter) τοῦ ἥλιου καὶ τὸ μέτρον τῆς ὁδοῦ περὶ (peri-od) τὸν ἥλιον (peri-helion): 4. ἐκ τοῦ ὥργανου γυγνώσκομεν τὸ τοῦ θερμοῦ μέτρον (thermo-meter). 5. ὁ κριτής τρέπει τὴν (say his) κεφαλήν ἀπὸ τοῦ ἥλιου. 6. ἐκ τοῦ βίου τὴν ψυχὴν ἀνθρώπου γυγνώσκομεν. 7. τοῖς τρόποις τῆς ὁδοῦ οἱ χόραί τε. 8. οἱ ποιηταί εἰσι φίλοι. 9. οἱ φίλοι εἰσὶ ποιηταί. 10. οὐ τῆλε ἀπὸ τοῦ θεάτρου δένδρον ἔστι. 11. οἱ φίλοι κοσμέουσι ρόδοις τὴν τοῦ ποιητοῦ κεφαλήν. 12. τί ποιέει τὸ θερμόν;

II. Translate into Greek.

1. You do not perceive the measure of the time (chrono-meter).
2. We see roses in the theatres.
3. The man makes a road around the earth (perigee).
4. The earth is far from the sun (aphelion²).
5. In work (energy), not in talk, is the way of the soul's health.
6. [There] is a tree beside the road.
7. On the tree is a rose.
8. The sun makes the rose.
9. I see the helio-trope ($\tauὸ$ ἥλιο-τρόπιον) and the roses.
10. What is the measure of the staff?
11. The sun adorns the earth with roses.
12. The heat of the sun turns back the citizen from the road.

¹ Such a phrase standing between the article and its noun modifies the noun.

² Before the rough breathing $\dot{\alpha}\pi\acute{o}$ may lose its final vowel, and then takes the form $\dot{\alpha}\phi$.

57. Notes on Derivatives.

1. **Apology** (*ἀπολογία*, from *ἀπό* and *λόγος*) is literally a *talking off*, with which are connected apologize and apologetic. **Apo-logue**, though of the same derivation exactly, has a curiously different meaning. Usage often proves stronger than etymology in fixing the significance of words. **Apo-gee** has *γῆ* for its second part.

2. **Diorama** is from *δι-οπίσω* (from *διά* and *όπίσω*) *to see through*. (Compare **cosmorama**, 51, 4, and **panorama**, 110, 11.)

3. **Exodus** (*ἐξόδος*) is from *ἐξ* and *ἔδος*, with Latinized ending *-us*. **Method** (*μέθοδος*) also contains a fragment of *ἄδει*: the first part is the preposition *μετά*, which with the accusative means *after*. As *ἀπό* before the rough breathing becomes *ἀφ'*, so *μετά* becomes *μετ'*. **Method**, then, is primarily a *way after*, or a *going after*, something; hence an *inquiry*, then the *systematic way* of making an inquiry or investigation.

4. The name **George** is our corruption of **Geop-***γεώτης*, which goes back finally to an older form of *γῆ* and the root of *ἐργον*, and so means *earth-worker*, *tiller of the soil*. In forming the compound, a peculiar change of vowels has taken place. A similar change has taken place in **geo-metry** (*γεωμετρία*), *land-measuring*; for the Greek science of geometry was used originally for measuring land. For **hor-***ο-meter* (also containing *μέτρον*) compare 31, 8.

5. From *γλωσσ-* come various scientific terms,

such as heliacal, *connected with the sun*, and heliometer, originally an instrument for *measuring the diameter of the sun*.

6. Along with the theatre must be placed amphitheatre. The preposition *ἀμφὶ* *around, about*, is related to Latin *ambo, both*. In composition it often means (1) *on both sides*, (2) *double*. The latter is the force of amph- in amphitheatre, and also in amphibious (*βιος*), *having a double life*, that is, in the water and in air.

7. The tropic is the apparent *turning-place* of the sun. Trophy is a corrupted form of *τρόπαιον*, related to *τρόπος*. At the place where the enemy *turned in flight* during a battle, the Greeks piled up, or fastened on a tree, part of the armor taken from the enemy. This remained as a memorial of victory. (For variation of *e* of *τρέπω* to *o* of *τρόπος* compare *βάλλω*, 46, 3.)

IX. ADDITIONAL A- AND O-STEMS.

58. Vocabulary.

ὁ ἄγγελος, -ου	messenger (angel).
ἀγγέλω	report, announce.
ὁ ἀδελφός, -οῦ	brother (Adelphi).
ὁ αὐλός, -οῦ	pipe (hydr-aul-ic).
ἐπί, prep. w. acc.,	to (after verbs of motion).
ὁ θεός, -οῦ ¹	a god, God (theo-logy).
ὁ ἵππος, -ου	horse (hippo-drome).

¹ The vocative singular of *θεός* is like the nominative. Compare Latin *deus*, vocative *deus*.

δέ κρύσταλλος, -ου	ice (crystal).
δέ κύκλος, -ου	circle (cycle, cyclone).
ἡ μορφή, -ῆς	form (morph-ology).
τὸ μουσεῖον, -ου (fr. μοῦσα)	{ house of the muse, museum.
δέ παράδεισος, -ου	park (paradise).
δέ πόλεμος, -ου	war (polemics).
δέ ποταμός, -οῦ	river (hippo-potamus).
στέλλω	send.
ἀπο-στέλλω	send away.
δέ ἀπό-στολος, -ου	envoy, ambassador (apostle).
ἡ ἐπι-στολή, -ῆς	letter (epistle).
ἡ τέχνη, -ῆς	art, skill (techn-ology).
δέ τόπος, -ου	place (topo-graphy).
τὸ ὕδωρ	water (hydr-aulics).
δέ φόβος, -ου	fear (hydro-phob-ia).

59. Exercises.

I. Translate into English.

1. Τὸ ὕδωρ ἥει (*flows*) διὰ τοῦ αὐλοῦ (*hydr-aulic*, *hydr-aulics*). 2. ἵρδω τον ἵππον ἐν τῷ ποταμῷ (*hippo-potamus*). 3. οἱ ἀδελφοὶ φίλοι¹ (*Philadelphians*) εἰσι. 4. φίλος ἵππων (*Phil-yp*, *Phiλιππος*) περὶ τῶν τόπων γράφει (*topo-graphy*) τὸν² ἐν τῷ παραδείσῳ. 5. ὁ ποταμὸς ἔι ἐν κύκλῳ (*en-cycl-ical*) περὶ τὸ μουσεῖον. 6. ὁ βορεῖς ποιέει κρύσταλλον ἐν τοῖς

¹ The article is omitted with a predicate noun; thus we can often distinguish the subject from the predicate noun when they stand side by side, as here.

² The repetition of *τὸν* shows that ἐν τῷ παραδείσῳ belongs to *τόπων*.

ποταμοῖς. 7. ὁ ἄγγελος ὄραει τὴν τοῦ θεοῦ μορφὴν.
 8. οἱ θεοὶ στέλλουσιν (ν) ἀγγέλους ἐπὶ ἀνθρώπους.
 9. οἱ ἀδελφοὶ (Adelphi) μανθάνουσιν (ν) ἀναγνώσκειν τὰς ἐπιστολὰς τῶν ἀποστόλων. 10. οἱ ἀπόστολοι ἐπιστολὴν γράφουσι τῷ κριτῇ. 11. ὁ φόβος τοῦ κρυστάλλου τρέπει με (με) ἀπὸ τοῦ τόπου. 12. οἱ θεοὶ ἔχουσι τὴν φωνὴν καὶ τὴν μορφὴν ἀνθρώπων (anthro-po-morphic). 13. οἱ ἀπόστολοι ἀγγέλουσι τοὺς τῶν ἀδελφῶν λόγους.

II. Translate into Greek.

1. The horses in the park are learning the art of war.
2. The messengers announce war.
3. He turns the horse in a circle around the park beyond the museum.
4. The water in the pipes is from the river.
5. The horses perceive the fear of the master.
6. We are reading an account of the arts (techn-o-logy).
7. Fear in war does not adorn the citizens.
8. You do not see the forms of the gods.
9. Have you letters from the brothers of the ambassador?
10. The arts adorn the life of men.
11. The letter reports the ambassador's words about war.
12. The heat of the sun sends-away ice from the rivers.
13. Do you see instruments of war in the museums?
14. The brothers perceive the skill of the citizens in war.
15. The ambassador's friend is in the messenger's place.

60. Notes on Derivatives.

1. As was said before (36, 2), the adverb *εὖ* often has in composition the meaning *good*. From

$\epsilon\nu$ and $\alpha\gamma\gamma\delta\sigma$ was formed the noun $\epsilon\nu\text{-}\alpha\gamma\gamma\delta\sigma\omega$ *good tidings*, which is also the meaning of our Saxon word *gospel*. In Latin this became *evangelium*, the sound of the combination of Greek letters $\epsilon\nu\alpha$ being best represented to the Roman ear by *ea*, pronounced in the Roman way. *Evangelium* gave its *evangel*, *evangelical*, *evangelize*, etc., pronounced in our English way, which causes the first syllable to sound very different from the Greek $\epsilon\nu$.

2. *Philadelphia* is usually translated *brotherly love*; the verb $\phi\lambda\nu\omega$, from $\phi\lambda\sigma$, is the common word signifying *to love*.

3. a. Theology is the science which treats of the nature of God, and his relation to his works. *Theist* and *theism* are formed from $\theta\epsilon\sigma$, as *deist* and *deism* from Latin *deus*.

b. A-theist has for its first element the syllable *an-* (which takes the form *ai-* before a vowel), called *alpha primitive* (Latin *prius, to take away*). This syllable has the force of *not* which *o-* and *an-* have in such words as *in-active* and *unknow*; in fact *an-* is the original form, related to our *negative in-* (from Latin *in-*) and *un-*, and might more fitly be called *negative an-*. Accordingly a-theist means *not-theist*. So from *μορφή* we have *a-morphous*, literally *shape-less*; from *ὕδωρ*, an-hydric *an-hydrus water-less*; and from *γνῶστις* (see 51, 2), *a-gnastic*. Care is sometimes necessary in order to distinguish this *an-* followed by *-o-* from the preposition *ana-* (see 51, 5, b).

3. **Apo-theosis** is formed directly from *ἀποθέω* *deify*, which goes back to *ἀπό* and *θεός*. **Theo-dore** (*θεο-θόρας gift of God*) has for its second part *θάρος, -ου, gift*. **Poly-theism** (see 91, 12) is a belief in many gods.

4. **Hippo-drome**, from *ἵππος* and *δρόμος*, literally *horse-race*, is mostly used of a *place* for a horse-race.

5. In bi-cycle, the syllable *bi-* is a Latin prefix meaning *double*. (For tri-cycle see 82, 8.)

6. **Morpheus** (from *μορφή*) was the god of dreams (literally the *shaper* or *dresser*) and hence the god of sleep. From Morpheus in this latter sense we have morphine. In meta-morphosis (from *μετα-μορφώ* *trans-form*) the preposition *μετα-* as is often the case, denotes a *change*. So also in meta-psychosis (*μετ-επι-ψυχήσις* from *μετέ* *in*, and *ψυχή*), the doctrine that the soul, after the death of the body which it inhabits, is reborn into another. **Anthropo-morph-ism** (*ἄνθρωπος, -ισμός*) is the representation of God in the *form* or with the *character* of man.

7. **Apo-stle** is another instance of a word which has lost the *o* of the Greek original, while its adjective *apo-stolic* has retained the vowel. (Compare parable and parabolic, devil and diabolic, 46, 3.) **Epistle** and *epi-stol-ary* are another similar pair. (With the variation of *e* to *o* in the derivatives of *στέλλω* compare the variation of *a* to *o* in the derivatives of *βάλλω*, 46, 3. See also 57, 7.)

8. **Téχνη** gives us technical, *pertaining to an art*

or *trade*; *technique* (through the French), the *technical* or *material* part of an art, as distinguished from the *intellectual* and *imaginative* part, as in music or painting; *techn-o-logy*, a *desription of the arts*; also *poly-technic* (see 91, 12).

9. *Τέχνη* generally appears in English as *hydr-*. Examples are *hydra* (a portentous water-serpent on which grew two new heads for every one cut off), *hydr-ant*, *hydr-o-meter* (*μέτρον*), *hydr-o-graphy*, *hydr-o-phobia* (*φόβος*).

X. ADJECTIVES OF THE VOWEL DECLENSION.

61. These adjectives follow the second declension in the masculine and neuter, and the first declension in the feminine. Thus the nominative singular ends in *-os*, *-a* (or *-η*), *-ov* (Latin *-us*, *-a*, *-um*).

wise.			
Sing. N.	<i>σοφός</i>	<i>σοφή</i>	<i>σοφόν</i>
G.	<i>σοφοῦ</i>	<i>σοφῆς</i>	<i>σοφοῦ</i>
D.	<i>σοφῷ</i>	<i>σοφῇ</i>	<i>σοφῷ</i>
A.	<i>σοφόν</i>	<i>σοφήν</i>	<i>σοφόν</i>
V.	<i>σοφέ</i>	<i>σοφή</i>	<i>σοφόν</i>
Dual N. A. V.	<i>σοφώ</i>	<i>σοφᾶ</i>	<i>σοφώ</i>
G. D.	<i>σοφοῖν</i>	<i>σοφαιῶν</i>	<i>σοφοῖν</i>
Plu. N. V.	<i>σοφοί</i>	<i>σοφαί</i>	<i>σοφά</i>
G.	<i>σοφῶν</i>	<i>σοφῶν</i>	<i>σοφῶν</i>
D.	<i>σοφοῖς</i>	<i>σοφαιῖς</i>	<i>σοφοῖς</i>
A.	<i>σοφούς</i>	<i>σοφᾶς</i>	<i>σοφά</i>

other.

Sing. N.	έτερος	έτέρα	έτερον
G.	έτέρου	έτέρᾶς	έτέρουν
D.	έτέρῳ	έτέρᾳ	έτέρῳν
A.	έτερον	έτέρᾶν	έτερον
V.	έτερε	έτέρᾶ	έτερον
Dual N. A. V.	έτέρω	έτέρᾶ	έτέρω
G. D.	έτέροιν	έτέραιν	έτέροιν
Plu. N. V.	έτεροι	έτεραι	έτερα
G.	έτέρων	έτέρων	έτέρων
D.	έτέροις	έτέραις	έτέροις
A.	έτέροις	έτέρᾶς	έτερα

62. The feminine singular always has a *long vowel* throughout; long *-ā* is retained after *ε*, *ι*, or *ρ*; otherwise it is changed to *-η*, as in the first class of feminine nouns. (See 24, *a*.)

a. In the nominative and genitive plural the feminine follows the accent of the masculine.

63. *Rule.* As in Latin, the adjective must agree with its noun in *gender*, *number*, and *case*.

64. The *relative pronoun*, *ὅς*, *ἥ*, *ὅ* *who*, is declined as follows.

	Sing.			Plu.		
N.	ὅς	ἥ	ὅ	οἵ	αι	ᾶ
G.	οὗ	ἥς	οὗ	ῶν	ῶν	ῶν
D.	ῳ	ἥ	ῳ	οἷς	αι	ᾶς
A.	ον	ἥν	ὅ	οὓς	αι	ᾶ
Dual N. A.	ὅ					
G. D.	οῖν					

65. *Rule.* The relative pronoun agrees with its antecedent in *gender, number, and person*, but takes the *case* required by the construction of its own clause.

66. Vocabulary.

<i>ἀγαθός, -ή, -όν</i>	<i>good</i> (Agatha).
<i>ἀντί</i> , prep. w. gen.,	<i>instead of</i> .
<i>τὸ ἀστρον, -ον</i>	<i>star</i> (astr-al).
<i>αὐτός, -ή, -όν</i>	{ <i>-self; myself, himself, itself, etc.</i> (auto-biography); preceded by the article, <i>same</i> .
<i>τὸ βιβλίον, -ον</i>	<i>book</i> (Bible).
<i>δοκέω</i>	<i>think</i> .
<i>ἡ οἰξι, -ης</i> (fr. <i>οἰκιώ</i>),	<i>opinion</i> (ortho-dox).
<i>ἐπί</i> , prep. w. dat.,	<i>upon</i> (compare 58 <i>ἐπι</i>).
<i>ἕτερος, -ῆ, -όν</i>	<i>other</i> (hetero-dox).
<i>κακός, -ή, -όν</i>	<i>bad</i> (caco-phony).
<i>ό λίθος, -ον</i>	<i>stone</i> (litho-graph).
<i>μόνος, -η, -ον</i>	{ <i>alone, only, only one</i> (monogram).
<i>νέμω</i>	<i>deal out, distribute</i> (Nemesis).
<i>ό νόμος,² -ον</i> (fr. <i>νέμω</i>),	<i>law</i> (metro-nome).
<i>ὀρθός, -ή, -όν</i>	{ (1) <i>straight</i> , (2) <i>upright</i> , (3) <i>right</i> (as opposed to <i>wrong</i>) (ortho-dox).

¹ The neuter nominative and accusative singular of *αὐτός* is *αὐτό*; otherwise the word is declined like *σοφός*, but has no vocative form.

² *Νόμος* means, first, what is *dealt out* to one, and so what is held in use and possession; hence the meanings *custom*, *usage*, and finally *law*. For change of *ε* to *ο* compare 60, 7.

ὅς, ἣ, ὅ	<i>who, that, which.</i>
πωλέω	<i>sell.</i>
ὁ βιβλιο-πώλης, -ου	<i>book-seller, biblio-pole.</i>
σοφός, -ή, -όν	<i>wise (theo-soph).</i>
ἡ σοφία, -ᾶς	<i>wisdom (Sophia).</i>

67. Exercises.

I. Translate into English.

1. Ο κριτής γράφει ἀγαθὸν βιβλίον περὶ τῶν νόμων. 2. ὁ ποιητὴς αὐτὸς γράφει (*auto-graph*) τὸν (*his*) βίον (*auto-bio-graphy*). 3. οἱ πολῖται οἱ τοὺς νόμους αὐτοὶ ποιέονται, αὐτονομοί (*auto-nomous*) εἰσι. 4. οὐ σχολάζομεν ἐπὶ λίθῳ τὸν νόμον γράφειν (*litho-graph*). 5. ὁ ἀπόστολος ἔχει ἐπιστολὴν, ἡ ὁγκόλει τὴν δόξαν τῶν πολιτῶν. 6. ἐν χρόνῳ μανθάνουσιν ἀγαθὰ βιβλία ἀναγιγνώσκειν ἀντὶ κακῶν βιβλίων. 7. ὁ λίθος ρίγησι (*breaks*) τὸν κρύσταλλον ἐπὶ τῷ ποταμῷ. 8. τὰς τῶν σοφῶν¹ δόξας περὶ τῶν ἀστρῶν μανθάνομεν ἐκ βιβλίων. 9. ὄραετε τὸν ἔτερον ἀδελφὸν τοῦ ἀγγέλου. 10. οἱ σοφοὶ καὶ αἱ σοφαὶ τὸ αὐτὸν (*the same thing*) λέγουσι (*tauto-logy*). 11. τί δοκεῖτε αὐτοὶ περὶ τοῦ βιβλίου; 12. Ήτος ἀγαθὲς νόμει τοῖς ἀγαθοῖς καὶ τοῖς κακοῖς. 13. οἱ ὄρθοὶ μόνοι εὖ ἀναγιγνώσκουσι τοὺς ἐν τῇ φυγῇ νόμους. 14. οὐκ ἔχομεν τοὺς αὐτοὺς νόμους οὓς ἔτεροι ἔχουσι.

II. Translate into Greek.

1. Not booksellers alone sell (*mono-poly*) books.
2. The wise and good man's opinion is right

¹ The adjective may be used alone as a noun, as in Latin.

(ortho-dox). 3. Bad citizens do not make wise laws. 4. I see a friend of wisdom (philosopher) who has a bad house to sell. 5. [They] are¹ bad citizens who make war in the land. 6. The sun distributes heat. 7. The bookseller's only brother is throwing stones. 8. The poets tell (*λέγουσιν*) a legend about the two (*δύο*) ways of life. 9. We are ourselves reading a book about the laws of the stars (astronomy). 10. We perceive the wisdom of God in the stars. 11. The citizens make laws, which they write on stone. 12. They are reading the books which they have. 13. The law alone is master of the upright citizen. 14. Others have the same law.

68. Notes on Derivatives.

1. As a preposition *ἀντί* means *instead of*; but its original force was rather *-facing, opposite to, opposed to*, and this last is its common meaning in composition, both in Greek and in English. Thus an anti-periodic (*ἀντί-περιόδος*) medicine is one *against* a *periodic* disease (as quinine for fever and ague). The word *ἀντί-φωνα* (*ἀντίφωνον*) an adjective in the neuter plural, denoted a form of church music in which one choir or part of a choir *responds* to another. This became in Late Latin *antiphona* (retaining the Greek accent), which being taken into English became (through the forms *antifaw*, *antime*, *antiphone*, *antem*, *antem*)

¹ An enclitic (55) should not begin a sentence.

anthem, taking on a slightly extended meaning. Finally **anti-phone** was reintroduced in the original sense. The **Anti-nomians** (*rōμos*) *denied*, it was said, that they were bound by the *moral law*. **Anti-nomy** is an *opposition* or *contradiction of laws*. In fact **anti-** has been so fully naturalized that it is now used freely as a prefix, whether the rest of the word is Greek or not.

2. So far as derivation goes, we should expect **astro-logy** to have the meaning which is really given to **astro-nomy** (*rōμos*). But here, as often happens, use and association — one might say, the company which the word has kept — have given a certain twist to the original force of **astro-logy**, so that it is now the name for a false, **astro-nomy** for a true, *science of the stars*. Another form of *ἀστρον* is *ἀστρίp*; this gives us **aster**, and **asterisk** (*ἀστερίσκος*) is a diminutive of the same word.

3. a. A people that has the right of using or making its *own laws* is called **auto-nomous**, and **auto-nomy** is the right itself. **Auto-maton** and **auto-matic** also contain *αὐτός*. The second element is from a Greek root *μα-* to *desire*, or *will*; hence **auto-maton** is etymologically *acting by one's own will*, and so *self-acting*. The word is especially used of machines.

b. With the article before it *αὐτός* signifies *the same*; *τὸ αὐτό*, often run together into *ταὐτό*, signifies, therefore, *the same thing*. Hence *ταὐτολογίā* **tauto-logy**.

4. A *biblio-graphy* is a *description* or *list of the books* on a particular subject. Other compounds of *βιβλιον* are *biblio-mania* (*μανία madness*), and *biblio-phile* (*φίλος*).

5. *Hetero-dox* is usually contrasted with *orthodox*. In *para-dox* the first element is *παρά*: but the preposition here means, not *beside*, but *against*, *contrary to*. *Δόξα* also signifies the *point of opinion* which others have of one, and so *fame*, *glory*. This is the force of *dox-* in *dox-o-logy*.

6. *Epi-graphy* is the branch of philology (see 51, 6) which deals with *inscriptions cut on stone*, of which there are thousands in Greek and Latin alone. *Epi-gram* (*ἐπιγράμμα*) meant originally such an inscription: but as these were usually short and often in verse, the word came to be used for a *short, pithy poem*, or saying. The *epi-glottis* (see 41, 1) is just *over the glottis*. In all these *epi-* has the meaning given in the vocabulary (66); in *epode* (*ἐπόδη*) and *epi-logue* (contrasted with *prologue*: see 51, 5, 6) it indicates something *added on* at the end. Further, *ἡμέρα* is the Greek word for *day*: before the rough breathing *ἡ-* loses the final vowel and becomes *ἡ-*: thus is formed *ἡμερογράφη diary* or *day-book*, whence *ephemeris*. *Ἐπιφύτευπος* *eph-emeral* is the adjective, signifying *lasting for a day*.

7. *Kakos* appears in *caco-phony*, the opposite of *eu-phony* (see 35, 1, 5); in *caco-dox*, the opposite of orthodoxy (see 68, 5); and in *caco-graphy*, the opposite of *ortho-graphy* (see 68, 11).

8. Lithology is another of the “*ologies*”—the science which treats of *stones* or *rocks*.

9. Μόνος is represented by *mono-*, with the force of *one*, or *single*, in a great many English words. Common examples are *mono-gram*; *mono-graph*, a treatise on a *single* subject, usually of a limited nature; *mono-ody*, a mournful poem (*γιανή*) expressing *one person's* grief; *monotheism* (*θεός*), belief in *one* God; *mono-logue*, a speech uttered by *one* person, contrasted with *dialogue* (see 105, 2), and not quite the same as *soliloquy* (from Latin *solus* and *loquor*); *mono-lith* (*λίθος*), a large column or statue of a *single* *block* of stone; *mono-mania* (*μανία* 68, 4) madness on *one* *subject only*; *mono-tone* (*έ τόνος* tone, from *τύπος* *type*); *mono-metallist* (*τό μέταλλον* originally *a mine*, then metal) one who holds that *one metal only*, gold, should be used as the standard of value, whereas a *bi-metallist* (compare *bi-cycle* 60, 5) believes that both gold and silver should be used as a *double* standard; *mono-syllable* (see 110, 8); *mono-phthong*, a *single* vowel sound (*α φθίγεις σωτεῖ*) contrasted with *di-phthong* (for *di-* see 96, 1). *Monad* is also from *μόνος*, a derivative of the same sort with *dead* (see *έερεις*, 80). Further, from *μόνος* were derived *μονάχος* *to live alone* and *μοναχή* *single, solitary*. The latter has been corrupted to *maul*; from *μοναχός* we have *mon-astery* (*μοναστήριον*, *σοῦ*) and *monastic* (*μοναστικός*). The early monks lived alone, hence the name. *Monachism* has retained the *-e-* of *μοναχός*.

10. *Metro-nome* might be rendered *law-giver* of the *measure* (*μέτρον* and *νόμος*); it is the name of an instrument for keeping the time in music. From the same verb *νέμω* are derived *νόμος* *law* (see 66 and foot-note to *νέμεσις*) and *νομός* *pasture* (one meaning of *νέμω* is *graze* or *pasture*); *νομάδες* was a term applied to tribes who moved from pasture to pasture feeding their herds. Hence our word *nomad*. *Νέμεσις* (originally *distribution*) denoted indignation at undue or too great good fortune; this indignation on the part of the gods was personified as a goddess, who repaired such inequality by humiliating those who were too proud in prosperity, especially when such haughtiness led to impiety or crime; hence our word *nemesis*, *retribution*, *divine vengeance*.

11. *Ortho-graphy* is *right writing*; *ortho-epy* is *right pronunciation* (*τὸ επός a word*).

12. A *theo-sophist* (*θεός* and *σοφός*) is one who believes that superhuman knowledge may be attained by direct intercourse with God and superior spirits; *theo-soph* is sometimes used in the same sense, and *theo-sophy* is the *belief* or *doctrine* of theosophists. (For *sophist*, etc., see 74, 10.)

XI. Ω-VERBS: PRESENT INDICATIVE AND INFINITIVE MIDDLE AND PASSIVE.

69. The *passive* voice represents the subject as *acted upon*, while the *active* voice represents the subject as *acting*. There is also in Greek a *middle*

voice which represents the subject as acting either *upon*, or *with reference to*, *itself*. But in the present tense the passive and middle have the same endings, and often are to be distinguished only by the connection in which the words are found. In this book, only the one word *φαίνω show* will be used in the *middle* voice; all other forms with these endings may be understood as *passive*, or else as *deponent* (see 71).

70. *Pres. Ind.* *Middle.* *Passive.*

S.	1 <i>φαίνομαι</i>	<i>I show myself, appear</i>	<i>am shown</i>
	2 <i>φαίνεται</i>	<i>you show yourself</i>	<i>are shown</i>
	3 <i>φαίνεται</i>	<i>he shows himself</i>	<i>is shown</i>

Du.	2 <i>φαίνεσθαι</i>	<i>you two show yourselves</i>	<i>are shown</i>
	3 <i>φαίνεσθαι</i>	<i>they two show themselves</i>	<i>are shown</i>

Pl.	1 <i>φαίνομεθαι</i>	<i>we show ourselves</i>	<i>are shown</i>
	2 <i>φαίνεσθαι</i>	<i>you show yourselves</i>	<i>are shown</i>
	3 <i>φαίνομεθαι</i>	<i>they show themselves</i>	<i>are shown</i>

Pres. Inf.

<i>φαίνεσθαι</i>	<i>to show one's self</i>	<i>to be shown</i>
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71. *Deponent* verbs, as in Latin, are such as have the *passive* (*middle*) form, but are *active* in meaning, as *σκέπτομαι view*. The inflection is exactly like that of *φαίνομαι*, but the translation is of course active.

72. Vocabulary.

ἄγω	lead.
ὁ ἀγωγός, -οῦ (fr. ἄγω),	leader, guide (dem-agogue).
ὁ ἄγμος, -οῦ	{ the people, the free citizens, the commons (dem-agogue).
ἄγνομος, -η, -ον	{ true, real, genuine (etymo- logy).
ἴσος, -η, -ον ¹	equal (iso-thermal).
μακρός, -ά, -όν	long, large (macron).
μικρός, -ά, -όν	small, little (micro-scope).
ὁ οἶκος, -ον	house (oeco-nomy).
οἰκέω	inhabit, dwell in.
πρεσβύτερος, -ῆ, -ορ ²	older, elder (presbyter).
σκέπτομαι, dep.,	examine, view (skeptic).
ὁ σκοπός, -οῦ (i.e. σκέπτομαι)	{ watcher, lookout (micro-scope). overseer, guardian (episcopal).
ὁ ἐπί-σκοπος, -οῦ	{ be clever, or wise (sophist). under.
σοφίζομαι (fr. σοφός), dep.,	show (dia-phan-ous).
ὑπό, prep. w. dat.,	{ show one's self, appear (phenomenon).
φαίνω	
φαίνομαι	

73. Exercises.

I. Translate into English.

1. Ο τοῦ ἄγμου ἀγωγός (dem-agogue) ὁν ὄράομεν

¹ Followed by the dative.

² The ending *-τερος*, *-ή*, or *-ορ* is equivalent to the English *-er*, denoting the comparative degree.

οὐκ ἀγαθὸς πολίτης ἔστι. 2. οἱ πολῖται ἀγονται ἐπὶ πόλεμον. 3. μῖκρος λίθος βάλλεται ἐπὶ μακρῷ (to a long distance). 4. ἡ γῆ ὑπὲρ τὸν βορέαν (see 46, 6) οἱ εἰδένει. 5. Θεός ἔστιν ἐπίσκοπος τοῦ μακροῦ κίσμου (macro-cosm)¹ καὶ τοῦ μικροῦ κόσμου (micro-cosm). 6. οἱ ἐπίσκοποι σκέπτονται τὰς ὁδούς. 7. ὁ πρεσβύτερος ἀδελφὸς σοφίζεται καὶ ἔχει βιβλία ἐν τῷ οἴκῳ. 8. ὁ ἔτυμος ποιητὴς λέγει ἐτύμους λόγους. 9. οἱ ἀγριελοι φαίνουσι τῷ δίμῳ τὴν τοῦ κριτοῦ ἐπισπολήν. 10. ἡ οἰκεομέρη (inhabited) γῆ μακρὰ ἔστι. 11. τί ὑπὸ τῷ λίθῳ ἔστι; 12. τὸ θερμὸν τῶν ἀστρων οὐκ ἔστι τῷ θερμῷ (iso-thermal) τῷ ίδίῳ. 13. πρεσβύτερον ἀδελφὸν ἔχω, ὃς ἀγαθὸν τόπον ἔχει ἐν τῷ θεάτρῳ. 14. ἔχει ὁ δῆμος ὄρθους ἀγωγούς: 15. οἵσοι εἰσὶν οἱ ἀνθρωποι;

II. Translate into Greek.

1. The star itself is not small. 2. To learn-to-know the true opinions of the people is the work of a wise man. 3. The seasons are equal. 4. The skill of the overseer himself is not equal to the skill of the little bookseller. 5. He is examining the little stones which are in the road. 6. True overseers show themselves wise.² 7. There is water under the house. 8. The laws of the people are (being) written in books. 9. I am writing a

¹ In contrast with the mind of man, the micro-cosm or *little world*, the *larger universe* was called *macro-cosm*.

² A predicate adjective belonging to the subject must agree with it in gender, number, and case.

long letter. 10. An upright leader of the people speaks true words. 11. In the long time of ice we do not see roses. 12. They examine the little circles which you are making on the ice. 13. The leader of the people is clever, but (*ἀλλὰ*) does not show himself wise.

74. Notes on Derivatives.

1. An *epi-demic* disease is one prevailing *among the people* (*ἐπὶ τῷ δῆμῳ*). *Demotic*, *belonging to the people*, is often contrasted with *hieratic* (see 96, 6).

2. *Tὸ ἔτυμον* was the Greek term for the *literal sense* of a word; hence we have *etymon*, the *primitive* from which a word is derived, and *etymo-logy*.

3. From *ἴσος* *χρόνος* *equal time* we have *isochronous*, *lasting an equal time*; from *ἴσος* *θέρμη* *equal heat*, *iso-therm*, an *iso-thermal line*, or line passing through places of which the average *temperature* is *equal*; and from *ἴσος* *μέτρον* *equal measure*, *iso-metric*. *Iso-sceles* has for its second element *τὸ σκέλος*, *-eos a leg*.

4. The mark of *length* over a vowel is a *macron*. The *macro-meter* *measures* objects a *long way off*. *Macro-* occurs in other scientific terms, like *macrocephalous* (*κεφαλῆ*).

5. *Μικρός* is seen in *micro-scope* (*σκοπός*), *micrometer*, *micro-cephalous*, *micro-nesia* (*οὗ μῆσος an island*).

6. *Eco-nomy* (formerly spelled *oeconomy*; see 14, *g*) is from *οἰκο-νομία*, which goes back to *οἶκος* and *νόμος*, although the changes of meaning seem

strange at first sight. *oīkos* is not only *house*, but also the *estate* or *farm* which belonged to the house: and one meaning of *réμω*, the primitive of *répos* (see 66 and note 2), is *to manage*. An *oīko-répos* was a *manager of a house or an estate*; hence *oīko-répia* came to signify, not only *management*, but also *good management*, of property. This, then, is the proper meaning of **economy**.

7. In *oīkeométhi*, the present passive (middle) participle of *oīkéō*, the vowels *eo* were contracted to *ov*; *ἡ oīkov, iérn̄i*, with *γῆ* understood, was a term for the *entire inhabited world*. Accordingly an *oecumenical* council is one assembled from all lands.

8. **Priest** is corrupted from *presbyter*. (An intermediate form is *prester*.)

9. **Skeptic** or *septic* (*σκεπτικός*), from *σκέπτομαι*, meant originally one who is inclined to *examine into* statements, not accepting them without such examination. The root also takes the form *σκοπ-* in *σκοπός*, which means not only *watcher*, but also the *thing watched*, namely, the *mark aimed at*. Hence the original meaning of *scope* is *aim*, or *purpose*. From this are derived the other uses of the word. Among compounds of *σκοπός* in the sense of *watcher*, along with *micro-scope* (see 74, 5) we have *tele-scope* (*τῆλε*) and *hor-o-scope*, a *view* or *description* of the position of the planets at the *hour* (*ὥρα*; see 31, 8) of one's birth; for astrologers held that one's whole life could be foretold from such a horoscope. The syllable is even put with

some words not from Greek, as in *spectro-scope*, from Latin *spectrum*. ἐπίσκοπος gave the Latin *episcopus* and our *episcopal*, *epi-scopacy*; *bishop* is a corrupted form of ἐπίσκοπος (in old English *bis-cop*, *bisceop*).

10. From *σοφιζόμαι* is derived *σοφιστής* sophist. The sophists were teachers of eloquence, philosophy, and polities: and as many of them were skilled in a wordy and showy, but false, mode of argument, the entire class got a bad name. Hence the implication of dishonesty, or of an endeavor to deceive, in our words *sophistry*, *sophism*, *sophistical*. To *sophisticate* is primarily to give one the qualities of a sophist: from this follow *sophisticated* and *unsophisticated*.

11. The root of *φάινω* is *φα-*, or *φα-*. *Phase* (*φάντασις*), *phantasm* (*φάντασμα*), *phantasy* or *fantasy* (*φαντασία*), *fantastic* (originally *phantastic*), *phantom*, *epiphany* (*επιφάνεια*) — all these have meanings closely connected with that of *appearance*. *Fancy* is a shortened form of *fantasy*. *Emphasis* (*μέμβατος*, or *μέμβασις*), starting from nearly the same sense of *an appearing*, took on the meanings *declaration*, *significance*, and finally *special significance* or *force* in an expression. *Emphatic* is the adjective. *Biaphanous* (*θια-φανός*) signifies *letting things show through*. Finally, *φανάρινος*, -η, -η, *an appearing* is the present middle participle, declined like *ἀγαθός*. The neuter *φανάρινον* *phenomenon*, or *phenomenon*, signifies, therefore, *that which appears*.

XII. CONSONANT DECLENSION: STEMS IN -*κ*·
AND -*γ*·.

75. To the Third or Consonant Declension belong nouns whose stems end in (1) a consonant or (2) in *ε* or *ο*. Masculines and feminines are declined alike.

	η (κλίμακ-)	η (σαρκ-)	ό (λαρυγγ-)
	<i>ladder</i>	<i>meat</i>	<i>throat</i>
Sing. N.	κλίμαξ	σάρξ	λάρυγξ
G.	κλίμακ-ος	σαρκ-ός	λάρυγγ-ος
D.	κλίμακ-ι	σαρκ-ί	λάρυγγ-ι
A.	κλίμακ-α	σάρκ-α	λάρυγγ-α
V.	κλίμαξ	σάρξ	λάρυγξ
Dual N. A. V.	κλίμακ-ε	σάρκ-ε	λάρυγγ-ε
G. D.	κλίμακ-οιν	σαρκ-οῖν	λαρύγγ-οιν
Plu. N.V.	κλίμακ-ες	σάρκ-ες	λάρυγγ-ες
G.	κλίμακ-ων	σαρκ-ῶν	λαρύγγ-ων
D.	κλίμαξι	σαρξί	λάρυγξι
A.	κλίμακ-ας	σάρκ-ας	λάρυγγ-ας

a. The ending of the nonnominative singular is -*s*, which unites with a preceding *ε* or *γ* (or *χ*) to form -*ξ*. The ending of the dative plural is -*σι*, and the same combination takes place.

b. Monosyllabic stems of the consonant declension accent the case-ending in the genitive and dative of all numbers: the long syllables -*οιν* and -*ων* take the circumflex.

76. Vocabulary.

<i>αἰσθάνομαι</i> , dep.,	<i>perceive</i> (aesth-etic).
<i>ό ἀριθμός</i> , - <i>οῦ</i>	<i>number</i> .
<i>ἀριθμέω</i>	<i>count</i> (arithmetic).
<i>γυμνός</i> , - <i>ή</i> , - <i>όν</i>	<i>naked, bare</i> .
<i>γυμνάζω</i>	<i>exercise</i> .
<i>τὸ γυμνάσιον</i> , - <i>ou</i>	<i>gymnasium</i> (<i>place for exercise</i>).
<i>ἡ κλῖμαξ</i> , - <i>κος</i>	<i>ladder</i> (climax).
<i>ό λάρυγξ</i> , - <i>γγος</i>	<i>throat, larynx</i> .
<i>ό μῖμος</i> , - <i>ou</i>	<i>imitator</i> (mime).
<i>μῖμέομαι</i> , dep.,	<i>imitate</i> .
<i>δῆψομαι</i> , ¹ dep.,	<i>shall see</i> (syn-op-sis).
<i>πρῶτος</i> , - <i>η</i> , - <i>ou</i>	<i>first</i> (proto-type).
<i>ἡ σάρξ</i> , - <i>κός</i>	<i>flesh</i> (sarcophagus).
<i>στερεός</i> , - <i>ά</i> , - <i>όν</i>	<i>firm, solid</i> (stereo-type).
<i>σύν</i> , prep. w. dat.,	<i>with</i> (syn-opsis).
<i>τύπτω</i>	<i>strike</i> .
<i>ό τύπος</i> , - <i>ou</i>	{ <i>type</i> (originally, <i>what is caused by a blow</i>).
<i>ὑπο-κρίνομαι</i> , dep.,	{ (1) <i>answer</i> , (2) <i>play a part on the stage</i> .
<i>ό ύπο-κριτής</i> , - <i>οῦ</i>	<i>actor</i> (hypo-crite, hypo-crisy).
<i>φαγεῖν</i> , infinitive,	<i>to eat</i> (sarcophag-us).
<i>ό χρυσός</i> , - <i>οῦ</i>	<i>gold</i> (chrys-alis).

77. Exercises.

I. Translate into English.

1. Ἐν τῷ γυμνασίῳ ὁ ψυσθε μακρὰς κλίμακας.

¹ Future of *όράω*. But from a different root, *δῆ-*, and the future suffix -*στο-* or -*στε-*: inflected like the present middle (passive), *δῆψομαι*, *δῆψει*, *δῆψεται*, etc.

2. ἀνθρώποι εἰσιν οἱ μανθάνοντι τῷ σάρκα ἀνθρώπων φαγεῖν (anthropo-phagous, anthropo-phagi). 3. οἱ λίθοι ὑπὸ τῷ οἴκῳ στερεοῖ εἰσι. 4. οὐκ αἰσθάνεσθε τῷ στερεῖτι σάρκα τῶν ἀνθρώπων οὐτοῖς γηρασίοις γηραξοῦται: 5. τῷ οὐργάνῳ τῶν τοῦ ἵποκριτῶν λάρυγγα σκέπτεται (laryng-o-scope). 6. ὁ σκοπός αἰσθάνεσθαι τὸ πρῶτον ἄστρον. 7. ἀγαθοὺς ἵποκριτῶν, εἰ τῷ θεάτρῳ ὀφέμετα, οἱ τοῖς τοῦ δήμου ἀγωγοῖς εἰ μῆμονται. 8. ὁ χρῆστος οὐκ ἀγαθός εστι φαγεῖν. 9. οὐκ ὄψει τὰ ἄστρα σὸν τῷ ἥλιῳ. 10. τύπτειν ἔτέρας κακόν εστι. 11. ὁ ἀριθμὸς τῶν πολίτων ἵστος εστὶ τῷ ἀριθμῷ τῶν ἄστρων. 12. οἱ ἐπίσκοποι ἀριθμέουσι τὸν ἐν τῇ ὁδῷ δῆμου. 13. ὀφέμετα τῶν μικρῶν οἰστον ὅντες ἵποκριτῆς οἰκέει; 14. οἰκέει ἐν τῷ πρώτῳ οἴκῳ ὑπὲρ τὸν τρόπον τῆς ὁδοῦ.

II. Translate into Greek.

1. With the actor is an elder brother. 2. The ladder strikes the bookseller on the head. 3. They will see a man who writes letters with (dat. of means) types (typo-graphy). 4. Wise actors show art. 5. The throats of the horses are long. 6. The overseers will see the solid types (stereo-type). 7. We perceive solid gold in the stone. 8. We see men who do not have flesh to eat. 9. Actors exercise their tongues (in Greek *the τονίτσες*) and throats. 10. To exercise the muscles (plural of *σῶμα*) well is the way of health. 11. We shall see the messenger on a bare horse. 12. With the messengers are guides. 13. The first actor is a good imitator of others' voices. 14. To count the

little stones in the river requires (in Greek *is of*) a long time.

78. Notes on Derivatives.

1. From *ār-privative* (see 60, 3, b) and the root of *alōθoropai* we have an-aesthetic, *making insensible*, and an-aesthesia, the *condition of insensibility* produced by an anaesthetic. The word aesthetic (*ai-*σθητικός), which originally meant merely *capable of perceiving*, has been narrowed down to the meaning *capable of perceiving beauty, or pertaining to beauty*; hence aesthetics, *the science of beauty or taste*.

2. The connection between the meanings of *γυμνός* and *γυμνίζω* is due to the fact that the Greek boys and men trained in the gymnastic schools, quite *naked*. Of course gymnie, gymnast, gymnastic are all from the same primitive.

3. *Κρίσις* is the *round* of a ladder; hence climacterie, one of the successive stages of development, and hence a *critical time* of life.

4. *Mimic* and *mimetic* (*μιμητικός*), as well as *mine*, are from *μίμος*, *μιμέματi*. *Panto-mime* has for its first element *πᾶς* (see 110, 11).

5. The root of *ophorai* is *ōπ-*, which appears in optic, opties. *Aut-opsy* (*αὐτός*) is *self-seeing, seeing for one's self*.

6. The sare-o-phagus was so named because it was originally made of a kind of limestone which quickly *consumed* the *flesh* of a corpse: then the name was given to any stone coffin. From *σαρκεῖ* was also derived the verb *σαρκάζω* *to tear the flesh*, as dogs do. From this we have *sarcasm* (*σαρκασμός*).

7. The **stereo-type** plate is a *solid* piece of metal, as distinguished from the separate types. The **stere-opticon** ($\sigma\tau\epsilon\rho\epsilon\sigma$, $\delta\pi\text{-}$) throws on the screen an image which appears *solid*; the **stereo-scope**, by the arrangement of its lenses, causes the picture to look like a solid object.

8. $\Sigma\acute{\nu}\nu$ in English derivatives takes the forms **syn-**, **sym-**, **syl-**, or **sy-**, according to the nature of the following letter, and has the general meaning of *together*. Thus, we have **syn-opsis** ($\delta\pi\text{-}$), *a collective view* (adjective **syn-optic**); **syn-od** ($\acute{\delta}\delta\acute{\sigma}\acute{\sigma}$) *a meeting*; **syn-agogue** ($\sigma\acute{\nu}\nu\text{-}\alpha\gamma\omega\gamma\acute{\eta}$; $\ddot{\alpha}\gamma\omega$), *place of religious assembly among the Jews*; **syn-chronous**, *agreeing in time* ($\chi\rho\acute{\nu}\acute{\sigma}\acute{\nu}\acute{\sigma}$); **syn-chronism**; **sym-metry**, *correspondence in measure* ($\mu\acute{e}\tau\rho\acute{o}\nu$); **symphony** ($\phi\omega\sigma\acute{\eta}\acute{\eta}$), *a form of orchestral music*; **syl-logism** ($\lambda\acute{o}\gamma\acute{\sigma}\acute{\sigma}$ in the sense of *reason*; see 51, 5, *a*, end), *a form of reasoning*. **Systole** ($\sigma\acute{\nu}\text{-}\sigma\tau\text{-}\sigma\tau\text{-}\lambda\acute{\eta}\acute{\eta}$; $\sigma\acute{\nu}\nu$ and $\sigma\tau\acute{\epsilon}\lambda\lambda\omega$) is a *sending together*, that is, *contraction*. It is contrasted with **dia-stole** ($\delta\acute{\iota}\acute{\alpha}\text{-}\sigma\tau\text{-}\lambda\acute{\eta}\acute{\eta}$), in which $\delta\acute{\iota}\acute{\alpha}$ has the force of *apart*, Latin *dis-*; thus **dia-stole** is the *relaxation* of the muscles of the heart, which alternates with the **sy-stole**. The same force of $\delta\acute{\iota}\acute{\alpha}$ is seen in **dia-critical**, *distinguishing* (see 46, 1), and **dia-gnosis** ($\gamma\mu\gamma\acute{\sigma}\acute{\sigma}\acute{\kappa}\omega$), the determination of a disease by noting its distinguishing marks.

9. The various significations of **type** can all be traced back to that of *something produced by a blow*. For instance, the image or other device on a coin was made by a blow upon the die under which the disk of metal had been placed. Thus $\tau\acute{u}\pi\acute{\sigma}\acute{\sigma}$ and

type get the meaning of *stamp*, *image*, and next that of *character* or *kind*. Among compounds and derivatives are typical, proto-type ($\pi\rho\hat{\omega}\tau\oslash$), phono-type (a *printed character* representing a *sound*, $\phi\omega\tau\hat{\iota}\hat{\iota}$), auto-type ($\alpha\hat{\iota}\tau\oslash$), helio-type ($\hat{\iota}\hat{\lambda}\iota\oslash$), the two latter being arbitrarily used to denote varieties of permanent photographs.

10. From $\chi\rho\hat{\omega}\sigma\oslash$ we obtain chrysalis (from its color), chryso-lite ($\lambda\hat{\iota}\theta\oslash$), chrys-anthemum ($\hat{\alpha}\hat{\nu}\theta\epsilon\mu\oslash$, - ν flower: compare $\hat{\alpha}\hat{\nu}\theta\oslash$, 98), chrys-elephantine ($\hat{\epsilon}\hat{\lambda}\epsilon\hat{\alpha}\tau\tau\oslash$ from $\hat{\epsilon}\hat{\lambda}\epsilon\hat{\phi}\hat{\alpha}\hat{\sigma}$, - $\alpha\tau\oslash$ elephant, and then *ivory*). In some of the finest Greek statues the flesh parts were of *ivory* and the rest of *gold*; this kind of work is called chrys-elephantine.

11. We have already had occasion to notice many words from Greek which end in -ic, representing the Greek adjective ending - $\iota\kappa\oslash$: as, in this section, aesthetic, optic, typic, etc. This syllable -ic is so common and familiar that it is added to many words not derived from Greek.

XIII. CONSONANT DECLENSION: STEMS IN -τ-, -δ-, -θ-.

79.

	τὸ (φωτ-)	ό (ποδ-)	ό, ἡ (ὤρνιθ-)
	light	foot	bird
Sing. N.	φῶς	πούς	ὤρνις
G.	φωτ-ός	ποδ-ός	ὤρνιθ-ος
D.	φωτ-ί	ποδ-ί	ὤρνιθ-ι
A.	φῶς	πόδ-α	ὤρνιν
V.	φῶς	πούς	ὤρνις

Dual N. A. V.	$\phi\hat{\omega}\tau\text{-}\epsilon$	$\pi\delta\text{-}\epsilon$	$\ddot{\sigma}\rho\ni\theta\text{-}\epsilon$
G. D.	$\phi\hat{\omega}\tau\text{-}\sigma\iota\nu$	$\pi\sigma\delta\text{-}\sigma\iota\nu$	$\ddot{\sigma}\rho\ni\theta\text{-}\sigma\iota\nu$
Plu. N. V.	$\phi\hat{\omega}\tau\text{-}\alpha$	$\pi\delta\text{-}\epsilon\varsigma$	$\ddot{\sigma}\rho\ni\theta\text{-}\epsilon\varsigma$
G.	$\phi\hat{\omega}\tau\text{-}\omega\nu$	$\pi\sigma\delta\text{-}\hat{\omega}\nu$	$\ddot{\sigma}\rho\ni\theta\text{-}\omega\nu$
D.	$\phi\omega\sigma\iota$	$\pi\sigma\sigma\iota$	$\ddot{\sigma}\rho\ni\sigma\iota$
A.	$\phi\hat{\omega}\tau\text{-}\alpha$	$\pi\delta\text{-}\alpha\varsigma$	$\ddot{\sigma}\rho\ni\theta\text{-}\alpha\varsigma$

a. As in the *o*-declension, the accusative and vocative of neuters in the consonant declension are like the nominative. Before *-s* or *-σι*, the stem-consonant *τ*, *δ*, or *θ* is dropped. The nominative *πούς* is irregular. The ending of the accusative singular of masculines and feminines is *-α*; but *ὅρνις* usually has *ὅρνιν*.

b. For the accent of monosyllabic stems see 75, b. But the genitive dual and plural of *φῶς* do not follow this rule.

80. Vocabulary.

<i>ἀρχω</i>	(<i>be first, hence</i>) (1) <i>begin</i> , (2) <i>rule</i> .
<i>ἡ ἀρχή, -ῆς</i>	(1) <i>beginning</i> , (2) <i>government</i> .
<i>ἀρχαῖος, -ᾱ, -ον</i>	<i>ancient</i> (<i>archaeo-logy</i>).
<i>ἡ γωνίᾱ, -ᾶς</i>	<i>corner, angle</i> (<i>deca-gon</i>).
<i>δέκα</i> (indeclinable)	<i>ten</i> (<i>deca-gon</i>).
<i>ἡ δεκάς, -άδος</i>	<i>company of ten, decad</i> (<i>decade</i>).
<i>έπτά</i> (indecl.)	<i>seven</i> (<i>hept-archy</i>).
<i>έβδομος, -η, -ον</i>	<i>seventh</i> .
<i>ἡ ἑβδομάς, -άδος</i>	<i>week, seven days</i> (<i>hebdomadal</i>).
<i>ἔξω, adv. w. gen.,</i>	<i>outside</i> (<i>exo-tic</i>).
<i>ἔσω, adv. w. gen.,</i>	<i>inside, within</i> (<i>eso-teric</i>).
<i>ὁλίγοι, -αι, -α</i>	<i>in plural, few</i> (<i>olig-archy</i>).
<i>ὅ, ἡ ὅρνις, -θος</i>	<i>bird</i> (<i>ornith-ology</i>).

ό, ή παιᾶς, παιδός ¹	child.
παιδεύω	educate (<i>treat as a child</i>).
ό παιδ-αγωγός, -οῦ	{ child-leader, teacher, paed-agogue (or ped-agogue).
ό πούς, ποδός	foot (anti-podes).
τρεῖς	three (tri-cycle).
φέρω	bear, carry (Latin <i>fero</i>).
τὸ φῶς, φωτός	light (photo-graph).

81. Exercises.

I. Translate into English.

1. "Οπου (where) διλίγοι ἀνθρωποι ἀρχοντι τοῦ δήμου,² ἐνταῦθα (there) ἔστιν ὀλιγαρχίā (oligarchy).
2. δέκα ὄρνιθες γυμνάζουσι τοὺς λάρυγγας ἐν γωνίᾳ τοῦ παραδείσου. 3. ἐπτὰ μίκροὶ παῖδες ἔξω τοῦ παραδείσου ἀκούουσι τῶν ὄρνιθων.³ 4. σοφοὶ παιδαγωγοὶ τοὺς παῖδας παιδεύουσι. 5. ἔσω τοῦ γυμνασίου εἰσὶ τρεῖς δεκάδες ἀνθρώπων. 6. ἔχομεν ἐν τῷ οἴκῳ ἐπτὰ βιβλία τῶν ἀρχαίων ποιητῶν. 7. τὸ φῶς τοῦ ἡλίου τῇλε φαίνεται. 8. ἐν τῇ ἀρχῇ τῆς πρώτης ἐπιστολῆς ἀναγιγνώσκομεν τὸν ἀρχαῖον μῦθον. 9. Θεὸς μόνος ἀρχει (mon-arch) τῶν ἀνθρώπων καὶ τῶν ἄστρων. 10. ή γῆ φέρει δένδρα καὶ τὸ δένδρον φέρει ρόδα. 11. οὐκ ἀρχαῖοις βιβλίοις μόνοις παιδεύομεθα. 12. ή κλῖμαξ δέκα πόδας⁴

¹ Vocative παιᾶ. In accent παιᾶ is like φῶς (see 79, and *b*).

² Verbs of *beginning* and *ruling*, like ἀρχω, govern the genitive instead of the accusative.

³ Verbs of *hearing* and *perceiving*, like ἀκούω and αἰσθάνομαι, take the genitive more commonly than the accusative.

⁴ Acc. of extent, as in Latin.

μακρά ἔστι. 13. τρεῖς ἐβδομάδες εἰσὶ μακρὸς χρόνος τοῖς παισί. 14. ὁ παιδαγωγὸς ἔχει μικρὸν βιβλίον περὶ τῶν ἀρχαίων ὑποκριτῶν, ὁ ἀναγιγνώσκουσιν ὀλίγοι.

II. Translate into Greek.

1. The stone has ten corners (deca-gon).
2. The government of the few is bad.
3. With the first bird we see seven other birds.
4. The seventh bird, the [one] on the ladder, is an overseer, who is educating the first bird.
5. [He] who begins war is not wise.
6. The sun shows its light to the earth.
7. The feet of the children are in the river.
8. What is the opinion of the ancients about the government of the few?
9. The actors are leading horses which carry solid gold.
10. In a few weeks we shall see messengers who bear letters.
11. Within the house are three men who rule the people.
12. In the seventh house beyond the corner of the park dwells a man who reads few books.
13. An elder brother bears the child through the river.

82. *Notes on Derivatives.*

1. a. Both meanings of ἀρχω (which are evidently nearly related) are well represented in English. Thus, *archaeo-logy* (*ἀρχαῖος*) is an *account of ancient things*; *archaic* (*ἀρχαϊκός*, -*ή*, *όν*) and *archaism* also refer to *ancient things*, but with a slightly different shade of meaning; *arche-type* (*ἀρχέτυπος*) was originally that which is *first struck off* or *first moulded* as a model or example.

b. Again, *an-archy* (*ἀναρχία*; *ἀν-* privative, see 60. 3, b) is *no-rule*; *mon-archy* (*μονοράχια*) is *the rule of one*; *hept-archy*, *the rule of seven*; *dec-archy*, *the rule of ten*. A *patri-arch* is a *clan-ruler* (*ἡ πατριά clan*, from *πατήρ*, Latin *pater*, *father*); *archives* (*τὸ ἀρχεῖον, government house*), the place where *government records* are kept, or the *records* themselves. Finally, the prefix *arch-* or *archi-* in *arch-angel*, *arch-bishop*, *archi-episcopal*, *archi-tect* (*οἰκέτων builder*), etc., is also from *ἀρχω*, and has come to be used in the sense of *chief* or *leader*, with many words not from Greek, such as *arch-duke*, *arch-thief*, etc. When used with words not from Greek, or with words, like *bishop*, so thoroughly Anglicized that the Greek origin is obscured, the *ch* of *arch-* is pronounced as in *child*; in words directly from Greek *ch* is pronounced like *k*.

2. *Γωνία* appears in *goni-o-meter* (*μέτρον*), and gives the syllable *-gon*, *angle*, in *dia-gon-al* (*διά*), *poly-gon* (see 91, 12), *tri-gon-o-metry* (*τὸ τριγωνον tri-angle*—the first syllable being the stem of *τρεῖς*—and *μέτρον*), *hex-a-gon* (*έξ-ά-γωνον*: *έξ six*, with an *-a-* which seems to have been inserted from analogy).

3. *Δέκα* appears in *deca-logue*, and in many names of metric weights and measures, such as *deca-gram* (see 91, 4), *deca-meter*.

4. From the stem of *έβδομος* we have *hebdomadal*, a clumsy word for *weekly*.

5. An *exotic* plant is one *from outside* (*ἔξω*).

foreign. **Esoteric** (ἐσω) doctrines are, so to speak, the “*inside*,” or *secret*, doctrines, contrasted with the **exoteric**, or *outside*, *public*, doctrines, which may be imparted to everybody.

6. *Haīs* takes the forms -paed- and -ped-; the latter syllable must not be confounded with *ped* in derivatives of Latin *pes*, *pedis*, *foot*. A *ped-o-baptist* is one who believes in *child-baptism* (βαπτίζω *baptize*). **Ortho-ped-y** is *child straightening* (Ὀρθός), curing children’s deformities. From παιδείā education (παιδεύω) we obtain *en-cyclo-paedia* and *cyclo-paedia* (ἐν and κύκλος).

7. The nominative πούς appears in *poly-pus*, *many-footed* (see 91, 12), which is also shortened to *poly-p*. The stem-form -pod- is seen in *chir-o-pod-ist* (χειρόπ), a healer of *hands* and *feet*, and *tripod* (τρεῖς), and in numerous scientific words like *cephal-o-pod* (κεφαλή). Finally, *anti-pode* has been formed as the singular of *anti-pod-es* (ἀντι), and thus has final *e*.

8. *Tρεῖς* is also seen in *tri-logy*, a series of *three connected plays*, and in *tri-cycle* (κύκλος).

9. **Peri-phery** (περί and φέρω) is the exact equivalent, etymologically, of *circum-ference*, from Latin *circum* and *fero*: but the latter is used only of circles and spheres, while the former is used of other figures. The root of φέρω takes also the form φορ-. A *meta-phor* (μετα-φορά) is, in a certain sense, a *trans-fer* (Latin *trans* and *fero*) of meaning; as when a soldier is called a lion to denote that he is brave, the word *lion* contains a *meta-phor*.

10. **Phos-phorus** ($\phi\omega\varsigma$ - $\phi\acute{r}\rho\varsigma$) signifies *light-bearer*. The stem $\phi\omega\tau\acute{\iota}$ - is found in **phot-o-graph** ($\gamma\rho\acute{a}\phi\omega$ means *to draw* or *paint* as well as *to write*; compare **graphic**, 31, 4). **phot-o-sphere** ($\sigma\phi\acute{a}\iota\rho\acute{\alpha}$) the burning gas which envelopes the sun; **phot-o-meter**, an instrument for *measuring* the quantity of *light*; **phot-o-litho-graph** ($\lambda\acute{\iota\theta}\varsigma$), a print from a *stone* on which the picture has been printed by **photography**.

XIV. CONSONANT DECLENSION: STEMS IN -ν- AND -ρ-.

83.

	ό (δαιμον-)	ή (είκον-)	ό (ρήτορ-)
	<i>divinity</i>	<i>image</i>	<i>orator</i>
Sing. N.	δαιμων	είκων	ρήτωρ
G.	δαιμον-ος	είκόν-ος	ρήτορ-ος
D.	δαιμον-ι	είκόν-ι	ρήτορ-ι
A.	δαιμον-α	είκόν-α	ρήτορ-α
V.	δαιμον	είκων	ρήτωρ
Dual N. A. V.	δαιμον-ε	είκόν-ε	ρήτορ-ε
G. D.	δαιμόν-οιν	είκόν-οιν	ρήτορ-οιν
Plu. N. V.	δαιμον-ες	είκόν-ες	ρήτορ-ες
G.	δαιμόν-ων	είκόν-ων	ρήτορ-ων
D.	δαιμοσι	είκόσι	ρήτορ-σι
A.	δαιμον-ας	είκόν-ας	ρήτορ-ας

a. Stems in -ν- and -ρ- omit the nominative ending -ς, and lengthen a preceding ε or ο to η or ω. Observe that the long vowel is retained in the vocative singular if accented, otherwise not. In the dative plural ν before -σι is dropped.

84. *Vocabulary.*

ο ἀγών, ἀγῶνος ¹	contest (agony).
ἀγωνίζομαι, dep.,	{ struggle, engage in a contest
	{ (agonize).
ἀντ-ἀγωνίζομαι (ἀντί and ἀγ.), dep.,	{ struggle against (ant-agonize).
ο ἀντ-ἀγωνιστής, -οῦ	ant-agonist.
ο ἄήρ, ἄέρος	air.
ο ἀθλος, -ου	athletic game.
τὸ ἀθλον, -ου	prize.
ο ἀθλητής, -οῦ	athlete.
ο δαιμων, -ονος	divinity, spirit (demon).
ἡ εἰκών, -όνος	image, statue (icon-ocasm).
ἐρημος, -η, -ον	solitary, lonely (erem-ite).
ο κανών, -όνος	measuring-rod, rule (canon).
κλάω	break (icono-clasm).
ἡ ναῦς	ship (nausea).
ο ναύτης, -ου	sailor (naut-ical).
τὸ πῦρ	fire (pyr-otechnics).
ο ρήτωρ, -ορος	orator (rhetor).
ο χάραξ, -κος	pointed stake.
χαράσσω	scratch.
ο χαρακτήρ, -ῆρος	{ mark (engraved or stamped on something. Character).

85. *Exercises.*

I. Translate into English.

1. Ή γλῶσσα τοῦ μέτωπος ἄρχει τοῦ δήμου.

¹ From ἄγω: (1) a gathering, (2) a gathering for athletic contests, (3) contest.

2. ὀλίγοι ἀθληταὶ ἀθλα φέρουσιν ἐκ τῶν ἀγώνων.
 3. ἐν τοῖς ἀγώσιν ἀγωνίζονται οἱ ἀθληταὶ γυμνοί.¹
 4. ὁ παῖς ποιέει πῦρ ἐν γωνίᾳ τοῦ οἴκου. 5. χαράσσει τὴν εἰκόνα τοῦ τῶν ναυτῶν θεοῦ, καὶ κλάει τὸν τοῦ ὄρνιθος πόδα. 6. οὐ κακὸς παῖς ἐστι; 7. ἡ ναῦς τὸν χρῦσὸν τῶν ἀθλητῶν φέρει. 8. ὄρνιν ὄψεσθε ἐν τῷ ἀέρι. 9. ἀγαθὸν δαιμόνα ἔχει ὡς (as) ἐπίσκοπον. 10. ὁ τοῦ ὑποκριτοῦ ἀνταγωνιστὴς κλάει τὰς ἀρχαῖας εἰκόνας (icon-o-clast) τῶν θεῶν. 11. ὄρατος κριτὴν ὄρθιον, ὃς ὀλίγους φίλους ἔχει καὶ φαίνεται ἔρημος. 12. ὁ ἐπίσκοπος μακρὸν κανόνα φέρει καὶ ὄραει τοὺς μικροὺς παῖδας οἱ ἐπὶ τῷ κρυστάλλῳ εἰσί. 13. οἱ παῖδες τύπτουσι τὸν ἀθλητήν.

II. Translate into Greek.

1. The child bears [away] the first prize. 2. Through the air are borne the voices of birds.
3. In the air are good spirits who are guardians of men. 4. Small marks appear on the gold.
5. The statues in the park appear lonely. 6. The athlete has a measuring-rod seven feet² long.
7. The orator is an antagonist of a sailor in the first contest of the season. 8. The measuring-rod makes a long mark on the head of the ancient mariner.
9. Little children break the ice with stones. 10. The fire is seen afar. 11. We are reading the tale of the ancient mariner. 12. A wise orator by a few words leads the people.
13. Shall we see a contest of athletes under the

¹ This was the Greek custom.

² Accusative of extent.

tree? 14. The fear of God is the beginning of wisdom.

86. Notes on Derivatives.

1. **Agony** (*ἀγωνίā*, another form for *ἀγών*) is properly *struggle*, then the *pain of struggle* in a contest, but has come to include any severe pain or anguish. From *ἀγωνίζομαι* is formed *ἀγωνιστής* *contestant*; this with *πρῶτος* gives *protagonist*, *first contestant*, used especially of the leading actor in a Greek play.

2. **Aer-o-naut** is an *air-sailor*; *aer-o-lite*, a *stone* which falls from the *air*. As *aer* was taken from Greek into Latin, some of our derivatives have Latin endings or are compounded with Latin words. Such are *aer-ial*, *aer-ate*, *aer-if-form*. *Air* has been further changed by coming through French.

3. **Daemon**, or *demon*, now denotes bad spirits only, quite differently from Greek usage; and *daimon* is sometimes used in the more general sense of *δαίμων*. This sense is retained in *demonic*, and sometimes, though not usually, in *daemonic*; *demonic* and *demon-ology* are connected rather with *demon*.

4. **Icon-o-clasm** is the act of an *icon-o-clast*; *icon-o-graphy* is the *description of images, statues, or pictures*.

5. **Eremite** (*ερημίτης*, from *ερημός*) is less common than *hermit*, the corrupted form of the same word.

6. The various meanings of **canon** are all more or less closely connected with the figurative sense of *rule*. For example, it denotes a *rule of the church*; the *list of sacred books* accepted by the church as belonging to the Bible: the *authoritative list of saints*, as in the Roman Catholic church. Hence we have **canonical** and **canonize**.

7. *Ναυτίλος*, which is merely another form of *ναύτης*, is Latinized into **nautilus**, a little shell-fish that sails over the water in its shell. The connection between *naūs* and **nausea** is plain to any one who has been sea-sick.

8. On a *pyre* (from *πῦρ*) the dead were burned, among the Greeks and Romans. **Pyr-o-technics** is the *art* (*τέχνη*) of making *fire-works*. The **em-pyrenean** (from *ἐμ-πυρός in fire or on fire*, *ἐν* and *πῦρ*) is the *highest heaven*, which the ancients imagined to be pure fire.

9. **Rhetoric** is primarily *ἡ ρητορικὴ τέχνη the art of an orator*; but the term is now used to denote the art of *composition*, while *oratory* has more reference to the art of *speaking* in public.

10. The primary force of **character** is still seen in its sense of a *distinctive mark*, as a letter, figure, or sign. Then the word came to signify the *sum* of those *invisible marks* of one's nature, the qualities of soul which make up what is called **character**. Hence **characterize** (*χαρακτηρίζω*) and **characteristic**.

11. In this and former chapters we have met several Greek verbs derived from nouns and end-

ing in *-ιξω* or *-ιξομαί*. This ending *-ιξω* (*-ιξομαί*) was used very freely in Greek to change nouns into verbs; and so many Greek verbs have been taken into English with the termination *-ize* (or *-ise*) that this ending itself has been pretty fully naturalized, and is added to many nouns and adjectives which have themselves nothing to do with Greek. Also, from the same class of verbs were formed nouns in *-ισμός* and *-ιστής*, which have given us the endings *-ism* and *-ist*.

XV. CONSONANT DECLENSION: NEUTER STEMS
IN *-ατ-* AND *-εσ-*. Πολύς.

87.

	<i>τὸ</i> (<i>πνευματ-</i>)	<i>τὸ</i> (<i>γενεσ-</i>)
	<i>breath</i>	<i>race</i>
Sing. N.	<i>πνεῦμα</i>	<i>γένος</i>
G.	<i>πνεύματ-ος</i>	<i>γένε-ος</i>
D.	<i>πνεύματ-ι</i>	<i>γένει</i>
A.	<i>πνεῦμα</i>	<i>γένος</i>
V.	<i>πνεῦμα</i>	<i>γένος</i>
Dual N. A. V.	<i>πνεύματ-ε</i>	<i>γένε-ε</i>
G. D.	<i>πνευμάτ-οιν</i>	<i>γενέ-οιν</i>
Plu. N. V.	<i>πνεύματ-α</i>	<i>γένε-α</i>
G.	<i>πνευμάτ-ων</i>	<i>γενέ-ων</i>
D.	<i>πνεύμασι</i>	<i>γένε-σι</i>
A.	<i>πνεύματ-α</i>	<i>γένε-α</i>

a. All neuter nominatives singular in *-a* have stems in *-ατ-*; final *τ* of the stem is dropped in

the nominative, accusative, and vocative singular, which take no case-ending. This τ often appears in English derivatives.

b. Stems in $-e\sigma-$ change the last syllable to $-os$ in the nominative, accusative, and vocative singular. This is the same vowel-change which we have already met in $\lambda\acute{e}g\omega$, $\lambda\acute{o}g\os$; $\tau\rho\acute{e}p\omega$, $\tau\rho\acute{o}p\os$ (see 57, 7); $\sigma t\acute{e}ll\omega$, $\sigma t\acute{o}l\os$ (see 60, 7); $\nu\acute{e}m\omega$, $\nu\acute{o}m\os$; $\sigma k\acute{e}p\tau\omega m\ai$, $\sigma k\acute{o}p\os$; $\phi\acute{e}r\omega$, $\phi\acute{o}r\os$ (see 82, 9). Between two vowels, and before $-si$, σ is dropped.

88. The adjective $\pi o\lambda\acute{u}s$, $\pi o\lambda\acute{l}i\acute{h}$, $\pi o\lambda\acute{u}$ *much* (plural, *many*) has the stem $\pi o\lambda\acute{u}n-$ in some forms, and in others the stem $\pi o\lambda\acute{l}o-$ (feminine, $\pi o\lambda\acute{l}\acute{a}$).

Sing. N.	$\pi o\lambda\acute{u}s$	$\pi o\lambda\acute{l}i\acute{h}$	$\pi o\lambda\acute{u}$
G.	$\pi o\lambda\acute{l}o\hat{u}$	$\pi o\lambda\acute{l}\hat{h}s$	$\pi o\lambda\acute{l}o\hat{u}$
D.	$\pi o\lambda\acute{l}\hat{w}$	$\pi o\lambda\acute{l}\hat{h}$	$\pi o\lambda\acute{l}\hat{w}$
A.	$\pi o\lambda\acute{u}n$	$\pi o\lambda\acute{l}\hat{h}n$	$\pi o\lambda\acute{u}$
V.	$\pi o\lambda\acute{u}$	$\pi o\lambda\acute{l}i\acute{h}$	$\pi o\lambda\acute{u}$
(Dual wanting.)			
Plu. N. V.	$\pi o\lambda\acute{l}o\acute{i}$	$\pi o\lambda\acute{l}a\acute{i}$	$\pi o\lambda\acute{l}\acute{a}$
G.	$\pi o\lambda\acute{l}\hat{w}n$	$\pi o\lambda\acute{l}\hat{w}n$	$\pi o\lambda\acute{l}\hat{w}n$
D.	$\pi o\lambda\acute{l}o\acute{i}s$	$\pi o\lambda\acute{l}a\acute{i}s$	$\pi o\lambda\acute{l}o\acute{i}s$
A.	$\pi o\lambda\acute{l}o\acute{u}s$	$\pi o\lambda\acute{l}\acute{a}s$	$\pi o\lambda\acute{l}\acute{a}$

89. Vocabulary.

$\ddot{a}\acute{l}l\acute{o}s$, $-i\acute{h}$, $-o^1$	other (allo-pathy).
$\acute{a}r\acute{i}st\acute{o}s$, $-i\acute{h}$, $-ov$	best (aristo-crat).

¹ Declined like $a\acute{u}t\acute{o}s$ (see 66 and note ¹).

ο γάμος, -ου	marriage (poly-gam-y).
γίγνομαι ¹	{ become, be born, (of events) take place.
ἡ γενεᾶ, -ᾶς (fr. γίγνομαι)	{ family (genea-logy).
τὸ γένος, -εος (fr. γίγνομαι)	{ race, kind (Latin <i>genus</i>).
τὸ γράμμα, -τος (fr. γράφω)	{ writing, letter (tele-gram).
τὸ εἶδος, -εος	shape, figure (kal-eido-scope).
καλός, -ή, -όν	beautiful (kal-eidoscope).
τὸ κάλλος, -εος	beauty.
τὸ κράτος, -εος	strength.
κρατέω (fr. κράτος)	rule (aristo-crat).
ὅμοιος, -ᾶ, -ον	like (homoeo-pathy).
ὅμοῦ, adv.,	together.
τὸ ὄνυμα, -τος	name (syn-onym).
τὸ πάθος, -εος	feeling, passion (pathos).
τὸ πνεῦμα, -τος	breath, wind (pneumat-ic).
ο πνεύμων, -ονος	lung (pneumon-ia).
πολύς, πολλή, πολύ	much, plural many (poly-gamy).
πρό, prep. w. gen.,	before (pro-gram).
τὸ χρῶμα, -τος	color (chrome).
τὸ ψεῦδος, -εος	falsehood (pseud-onym).

90. Exercises.

I. Translate into English.

1. Ἐν τῇ ἀριστῇ ἀρχῇ οἱ ἀριστοὶ κρατέουσι (aristo-crat, aristo-cracy). 2. ἡ ἀρχὴ κακή ἐστιν εἰ

¹ Root γεν-; compare Latin *gigno*, *genui*, *genus*.

(if) κακὸς δῆμος κρατέει (demo-eracy) τῶν ἀρίστων πολιτῶν.¹ 3. οἱ θεοὶ νέμουσι τῷ τῷν ἀνθρώπων γένει κάλλος καὶ κράτος καὶ τὰ ἄλλα ἀγαθά. 4. τὰ πάθεα τῷν θεῶν ὅμοια τοῖς τῷν ἀνθρώπων πάθεσιν² εἰσι. 5. πολλαὶ γενεαὶ οἰκέοντιν ὄμοι ἡγηρ. 6. οἱ καλοὶ καὶ ἀγαθοὶ παιδεῖς οὐ λέγουσι ψεύδεα. 7. τὸ χρῶμα τῷν ἐπὶ τῷ βιβλίῳ γραμμάτων ὄμοιόν ἔστι χρῦσῳ. 8. οἱ πνεύμονες τοῦ ἀθλητοῦ γυμνάζονται πρὸ τοῦ ἀγῶνος, καὶ ἡ σάρξ γίγνεται ὄμοιά λύθρ. 9. τί ἔστιν ἐν ὄντυματι; 10. καλὰ εἴδεα σκεπτόμεθα (kal-eido-scope). 11. οἱ ὥριθές εἰσι πολλῶν χρωμάτων³ (poly-chrome). 12. ποιηταὶ γράψουσι περὶ τοῦ γάμου καύλεος καὶ κράτεος. 13. πολλοὶ ποταμοὶ μακρὰ ὄντυματα ἔχουσι. 14. οὐ πολὺ φῶς ἔχομεν ἐκ τῷ ἀστρων. 15. ὁ παῖ, αἰσθάνει τὸ κράτος τῷν πνευμάτων;

II. Translate into Greek.

1. In many contests the best men bear [away] the prizes.
2. The athlete's family has many marks of beauty.
3. The sailor's horses are from a beautiful race.
4. The child has a good name and a figure which is like the statues of the gods.
5. You are painting (*γράφω*) the letters with beautiful colors.
6. Men do not rule the winds.
7. The ship is borne by the strength of the winds.

¹ As a verb of *ruling* *κρατέω* takes the genitive (see 81, I., 1).

² Ὅμοιος takes the dative, like *ἴος* (see 72 and note ¹).

³ Predicate genitive, used as in Latin.

8. The orators are exercising their lungs; they are reading together a song about marriage. 9. The marriage takes-place before the season of roses. 10. We have like feelings (*homoeo-pathy*) with other men. 11. In the books of ancient orators are not a few falsehoods. 12. In the best schools children are educated together. 13. The solitary athlete shows much strength, but not much beauty.

91. Notes on Derivatives.

1. **Allo-pathy** (*ἄλλος, πάθος*), the use of such medicines as will produce effects *different* from those produced by the disease, is contrasted, as a mode of treating disease, with *homeo-pathy* (see 14, *g*).

2. From *γάμος* we obtain **mono-gamy** (*μόνος*), **poly-gamy** (*πολύς*), and **bi-gamy**; the last is another instance of the combination of a Latin with a Greek element. (Compare *bi-cycle*, 60, 5.)

3. **Hetero-geneous** (*ἕτερο-γενής*; *ἕτερος* and *γένος*) means *of different kinds*, and is contrasted with **homo-geneous** (*όμο-γενής*; for *όμο-* see 91, 8) *of the same kind, or all of one kind*. **Eu-gene** (*εὐγενής*, from *εὖ* and *γένος*) and its feminine **Eu-genia**, or **Eu-genie** (the French form), signify *well-born*, or *of good race*. The root of *γίγνομαι* takes the form *γον-* (see 87, *b*, second sentence) in **theo-gony** (*θεογονία, θεός*), *birth of the gods*, or *genealogy of the gods*; also in **cosmo-gony**, *birth of the universe*.

4. The syllable *-gram*, from *γράμμα*, has been already given, in some words, as from *γράφω* (*epi-*

gram, 68, 6; mono-gram, 68, 9; deca-gram, 82, 3). Further, pro-gram ($\pi\tau\beta\delta$) is literally a *before-writing*: grammar was first applied to *written* language; the adjective grammatical shows the π of the stem.

5. We have seen that in many compounds the vowel *-o-* is inserted to connect the two parts, sometimes taking the place of a different vowel at the end of the first stem. (Compare 51, 1.) In spher-oid (from $\sigmaφιίρα$), aster-oid (from $\alphaστήρ$, $\alphaστρον$), delt-oid (from $\deltaλτη$), anthrop-oid (in which, if it stood by itself, one might say that the *o* belonged to the stem of $ινθρωπός$), this *o* has been contracted with *id.* the remnant of $\epsilonίδος$, into the syllable *-oid*. Then, as this ending occurred so frequently (especially in technical or scientific words), the syllable *-oid* has come to be regarded as a simple suffix, meaning *like*, which may be added to words from Latin as well as to words from Greek. Thus *ov*-oid (Latin *ovum*, *egg*), *albumin*-oid, etc. The syllable *-ide*, frequent in chemical terms, is also from $\epsilonίδος$.

6. Instead of *καλός* or *κάλλος*, the related form *καλλι-* was used in composition. This gives calli- in calli-graphy, calli-sthenics ($\sigmaθέρος$, *-eos*, *strength*, nearly equivalent to *κράτος*).

7. From *κράτος*, *κρατέω*, we have the forms *-crat-ic* and *-cracy* in aristo-crat, aristo-cracy; democrat, demo-cracy; auto-crat ($αὐτός$); theo-cracy ($\thetaεός$); pluto-crat, pluto-cracy ($\piλοῦτος$, *-ov wealth*). These words have made the meaning of the part from *κράτος* so familiar, that *-crat* and *-cracy* are

added to a few words not from Greek. Thus *bureau-erat*, *bureau-cracy*; and *mob-o-cracy* is sometimes heard instead of the more regular *ochlo-cracy* (*οχλος*, *-ou mob*).

8. The adverb *όμοῦ* is a genitive form of the adjective *όμος*, *-ή*, *-όν* *same*, which early passed out of common use. But a number of compounds of *όμος* remained in common use, and we have in English *homo-geneous* (*όμο-γενής*; see 91, 3); *homonym*, *homonymous* (*ονυμα*), *of the same name*, that is, *pronounced alike*.

9. Besides *homonym*, *ονυμα* gives us *an-onymous* (*ἀν- privative*; see 60, 3, *b*); *synonym* (*σύν*), a word *of like meaning* with another (to be distinguished from *homonym*); *pseudonym* (*ψεύδος*); also *eponymous* (*ἐπί*), *giving a name to*, and *eponym*, a *name of a person given to a people or place*. A *patronymic* is a name derived from that of a *father* (*πατήρ, πατρ-ός* *father*, Latin *pater*) or other ancestor. *Metonymy* (*μετά* indicating *change*; see 60, 6) is a rhetorical figure consisting in a certain kind of *change of name*.

10. From *πάθος* are derived *pathetic* (*παθητικός*), *a-pathetic* and *a-pathy* (*alpha privative*; see 60, 3, *b*), *anti-pathy* (*ἀντί*), *sym-pathy* (*σύν*), *hydr-o-pathy* (the treatment of disease by *water*, *ὑδωρ*), and *path-o-logy*, the *theory or doctrine of disease*.

11. The *τ* of *πνευματ-* appears in *pneumatic*.

12. The representative of *πολύς* in English is *poly-* with the force of the plural, *many*, which has already been mentioned with a number of com-

pounds. (See 41, 1; 60, 3, *et*; 60, 8; 82, 2; 82, 7.)

13. *Πρό* appears in *pro-gnosis* (*γνησίσκω*), *judgment beforehand*, especially as to the probable course and result of a disease, whence *pro-gnostic* and *pro-gnosticate*.

14. From *χρώμα* we have *mono-chrome* (*μόνος*), *poly-chrome*, *chrom-o-litho-graph* (see 67, I., 4), and the abbreviated *chromo*. *Chromatic*, pertaining to colors, retains the stem. It is most often used of a musical scale of which the intervals are all half-tones, the intermediate tones having been at one time commonly written in colors.

XVI. CONSONANT DECLENSION: STEMS IN -ι- AND -ευ-. Δίναματ.

92.

	ἱ (πολι-)	ό (βασιλευ-)
	city	king
Sing. N.	πόλις	βασιλεύς
G.	πόλεως	βασιλέως
D.	πόλει	βασιλεῖ
A.	πόλιν	βασιλέᾱ
V.	πόλι	βασιλεῦ
Dual N. A. V.	πόλε-ε	βασιλέ-ε
G. D.	πολέ-οιν	βασιλέ-οιν
Plu. N.	πόλε-ες	βασιλέ-ες
G.	πόλε-ων	βασιλί-ων
D.	πόλε-σι	βασιλεῦ-σι
A.	πόλεις	βασιλέᾱς

a. Stems in *-i* take *-ōs*, instead of *-ōs*, in the genitive singular, and take *-v* in the accusative singular. The vowel *i* appears only in the nominative, accusative, and vocative singular; elsewhere *e* (in the accusative plural *ei*) has taken its place.

b. The genitive singular and plural of stems in *-i* still keep the accent on the antepenult.

c. Stems in *-eu-* lose *v* before a vowel in the ending: they take *-ōs* in the genitive singular, *-ā* in the accusative singular, and *-ās* in the accusative plural.

93. The verb *δύναμαι εἰναι, am able*, is a deponent, and, like Latin *possum*, takes the infinitive in dependence upon it. It is conjugated as follows:

Sing.	1	δύνα-μαι
	2	δύνα-σαι
	3	δύνα-ται
Dual	2	δύνα-σθον
	3	δύνα-σθον
Plu.	1	δυνά-μεθα
	2	δύνα-σθε
	3	δύνα-νται

94. Vocabulary.

τὸ ἄκρον, -ου	<i>top, upper part</i> (acrostic).
ἡ ἄκρο-πολις, -έως	<i>citadel, acro-polis.</i>
ὁ βασιλεύς, -έως	<i>king.</i>
ἡ γένεσις, -έως	<i>birth, origin, genesis.</i>

γλύφω	carve (hiero-glyph-ic).
δίς, adv.,	twice, related to δύο two.
δύναμαι	can, am able.
ἡ δύναμις, -εως	force, power (dynamite).
ὁ δυνάστης, -ον	ruler, dynast (dynasty).
ἱερός, -ά, -όν	sacred (hiero-glyphic).
ὁ ἱερεύς, -έως	priest (hier-archy).
λύω	loose, undo, let loose.
ἡ λύσις, -εως	a loosing, setting free.
ἀνα-λύω	unloose, take apart, ana-lyze.
ἡ ἀνά-λυσις, -εως	{ an undoing, taking apart, } ana-lysis.
τὸ μῖσος, -εος	hatred (mis-anthrope).
νεκρός, -ά, -όν	dead (necro-polis).
νέος, -ά, -ον	new, young (neo-phyte).
ἡ πόλις, -εως	city (necro-polis).
ὁ στίχος, -ον	line (as of writing).
τάσσω	arrange (tactics).
ἡ τάξις, -εως	arrangement (syn-tax).
φύω	make grow.
ἡ φύσις, -εως	{ (originally growth, then) } nature (physical).
τὸ φυτόν, -οῦ	plant (neo-phyte).

95. Exercises.

I. Translate into English.

1. Οἱ ἱερέες ἐν τῇ ἀκροπόλει γλύφοντι γράμματα ἐπὶ λίθοις. 2. ἐν τῷ ἀρχαίῳ βιβλίῳ ἀγαμημό-σκομεν περὶ τῆς τοῦ κόσμου γένεσις (εόσμο γονη). 3. οἱ δυράσται πολλῷ ἔνταξιν ἔχουσι καὶ κρατέου-

σι πολλῶν ἀνθρώπων. 4. ὅτις ἀναγρυπτούσκει ὁ βασιλεὺς τὸ νέον βιβλίον περὶ τῆς τῶν ἀστρων τάξεως. 5. ἐν τῇ νέᾳ πόλει (Nea-polis, Naples) γίγνεται νέον γένος. 6. πολλαὶ καὶ καλαὶ εἰσιν αἱ τῶν νεκρῶν πόλεες (necro-polis). 7. ἡ δύναμις τοῦ ἡλίου φένει τὰ φυτά. 8. τὸ μῖσος ἀνθρώπων (mis-anthrop) κακὸν πάθος ἔστι. 9. οἱ θεοὶ λένουσι τὰ πνεύματα, καὶ ἡ ναῦς καὶ τὰ νέα φυτὰ κλάονται. 10. αἱ νέαι δύνανται ἀναλίνειν τὸ φυτόν, τὸ δύνυμα οὐ δύνανται λέγειν. 11. δύνασται τὴν τῶν ἀστρων φύσιν λέγειν; 12. οἱ ἱερέες οἰκέουσιν ἐν τῇ ἀκροπόλει, ἀλλὰ οὐ πολὺ κράτος ἔχουσι. 13. πολλοὶ στίχοι γράφονται περὶ τῆς σοφίας τοῦ νέου δυνάστου. 14. οἱ παῖς μανθάνει φύδην δέκα στίχους μακράν.

II. Translate into Greek.

1. The sacred writings are carved on stones.
2. The priests rule (hier-archy) the city, and arrange the sacred [things].
3. The birth of a young king is reported in the sacred city.
4. The overseer takes-apart and examines the new machine.
5. The force of the wind breaks many trees.
6. The rulers come-to-know the hatred of the citizens.
7. The priests announce the loosing of the sacred birds.
8. Sailors cannot rule the winds.
9. Man is by nature a little world (micro-cosm).
10. The plant lives in the air and has a long name.
11. Many races of men arrange their houses in cities, and have kings and priests who make laws.
12. In the sacred books are many tales about the birth of the gods.
13. The wise

man writes a letter to the ruler about the nature of the laws. 14. The top of the tree is dead.

96. Notes on Derivatives.

1. An *acro-stic* (*ἄκρον* and *στίχος*, -ou *verse* or *line*) is a series of lines of which the first or last letters, or both, form a word or words. A *di-stich* (*δι-* representing *δύο* or *δύο*) is a *couplet*, or *two lines* making complete sense. This prefix *di-*, meaning *double*, or *two*, appears in a number of derivatives, as *di-graph*, *two letters* standing for one sound (*ph*, for example); *di-morphic* or *di-morphous*, appearing under *two forms*; *di-phthong* (see 68, 9); *di-lemma* (see 110, 8); *di-(s)syllable* (see 110, 8). This prefix must not be confused with the *di-* from Latin, meaning *apart*, as in *di-gress*.

2. Basil, as a proper name and as the name of a plant, is from *βασιλεύς*. Basilisk, a kind of serpent, is from *βασιλίσκος* *little king*, the diminutive of *βασιλεύς*, so called because something on its head slightly resembles a crown. (Compare asterisk, 68, 2.) A basilica (*βασιλική*) was originally the building in which a judicial officer at Athens, called *βασιλεύς*, held court. This style of building, imitated and somewhat changed at Rome, became the prototype of the early Christian churches, and churches of this form are still called basilicas.

3. Genetic is the adjective corresponding to *genesis*. Palin-*genesis* (*πάλιν* and *γένεσις*; see 31, 6) is *again-birth, re-generation*.

4. The tri-glyph ($\tauρεῖς$ and $\gammaλύφω$) is a kind of architectural ornament.

5. Dynamic ($\deltaυναμικός$) is the adjective from $\deltaύναμις$. Dynamo is a common contraction for dynamo-electric ($\etaλεκτρον$ *amber*, in which electricity was first observed) machine, so called because in it electricity is generated by *force* from a steam-engine.

6. Hieratic ($ἱερᾶτικός$) is the adjective from $ἱερεύς$. Hiero-glyphics were the sacred writing, or picture-characters, which were used by the Egyptian priests, and which have come down to us *carved* on stone. A hiero-phant ($φαίνω$) is one who *shows* (*make plain, interprets*) the *sacred things*. Hieronymus ($ὅνυμα$) means *having a sacred name*; Jerome is a corruption of the same.

7. Para-lysis ($παρά-λυσις$) is a *loosing aside*, or *disabling*, the name of a disease which disables the nerves. Paralytic ($παραλυτικός$) is the corresponding adjective, as analytic is the adjective corresponding to ana-lysis. Palsy is a corruption of paralysis, intermediate forms being *parlesy*, *palesy*.

8. A necro-logy is an *account of the dead*.

9. Neo-logy or neo-logism ($νέος$) is the use of *new words*. A neo-phyte is one *newly planted* ($νέο-φυτον$); that is, a new convert, or a new member of a religious society. Also from $νέος$ we obtain the prefix *neo-* meaning *new*, used with a considerable number of words, as *neo-platonism* ($Ηλάτων$ *Plato*).

10. Miso-gamist is from $μῖσος$ and $γάμος$: misogynist from $μῖσος$ and $γυνή$, $γυναικ-ός$ *woman*.

11. **Πόλις** has been put at the end of several modern names of cities, such as *Indiana-polis*, *Annapolis*, in imitation of ancient **Νέα-polis** (literally *new town*), and others. In **Constantino-ple** (*Κωνσταντίνού-πόλις* *Constantine's town*) and in some others, the last element has been shortened. A Greek **metr-o-polis** was the *mother city* (*μητήρ mother*, Latin *mater*) which sent out colonies, and to which these colonies looked back as to a common centre. The adjective is **metro-politan** (*πολείτης*).

12. **Tactics** and **tactic** (*τακτικός* from *τάσσω*) have reference to the *arrangement of military or naval forces*. **Syntax** (*σύν* and *τάξις*) is the *arranging together* of words in sentences; **syn-tactic** is the adjective.

13. From **φύσις** are derived a number of words which show quite a variety of meaning. Thus **physi-cal** signifies *pertaining to nature*; **physi-o-logy** is the *science of nature*, but in use the word is restricted to one phase of the nature of the human body; **physi-o-gnomy** (*γνωστικός*) is the art of *discerning the nature of a person from his face*, and then the word comes to mean the face itself. Again, **physics** is the *science of nature*, having about the force which we should expect **physiology** to have from its etymology. **Physic** has received the special meaning of *the art of healing diseases* (whence **physician**); then the word was employed in the sense of *medicine*, and finally for that particular kind of medicine with which, in old times, people were most familiar. In **meta-physics** *μετά*

signifies *after* (a common use of $\mu\epsilon\tau\acute{a}$ with the accusative), since meta-physics was considered as coming *after physics* in the order of studies. It includes the study of the phenomena of mind, *psychology* (see 51, 8).

14. An **epi-phyte** ($\epsilon\pi\acute{e}$, $\phi\upsilon\tau\acute{o}\nu$) is a plant growing *on* another, without receiving from it any nourishment.

XVII. MI-VERBS: *Tίθημι* AND *Δίδωμι*.

97. A few verbs, some of them common ones, are conjugated in a slightly different manner from the verbs thus far given (with the exception of *δύναμαι*). This form of conjugation is called the *μι*-form, from the last syllable of the present indicative active first singular. *Tίθημι put* and *δίδωμι give* are examples.

	<i>Active.</i>	<i>Passive (Middle).</i>
Sing.	1 $\tau\acute{e}\theta\eta\mu\acute{e}$	$\tau\acute{e}\theta\epsilon\mu\acute{a}\iota$
	2 $\tau\acute{e}\theta\eta\varsigma$	$\tau\acute{e}\theta\epsilon\sigma\acute{a}\iota$
	3 $\tau\acute{e}\theta\eta\sigma\acute{e}$	$\tau\acute{e}\theta\epsilon\tau\acute{a}\iota$
Dual	2 $\tau\acute{e}\theta\epsilon\tau\acute{o}\nu$	$\tau\acute{e}\theta\epsilon\sigma\theta\acute{o}\nu$
	3 $\tau\acute{e}\theta\epsilon\tau\acute{o}\nu$	$\tau\acute{e}\theta\epsilon\sigma\theta\acute{o}\nu$
Plu.	1 $\tau\acute{e}\theta\epsilon\mu\acute{e}\nu$	$\tau\acute{e}\theta\acute{e}\mu\acute{e}\theta\acute{a}$
	2 $\tau\acute{e}\theta\epsilon\tau\acute{e}$	$\tau\acute{e}\theta\epsilon\sigma\theta\acute{e}$
	3 $\tau\acute{e}\theta\acute{e}\tilde{\alpha}\sigma\acute{e}$	$\tau\acute{e}\theta\epsilon\nu\tau\acute{a}\iota$
Inf.	$\tau\acute{e}\theta\acute{e}\nu\acute{a}\iota$	$\tau\acute{e}\theta\epsilon\sigma\theta\acute{a}\iota$

	<i>Active.</i>	<i>Passive (Middle).</i>
Sing.	1 δί-δω-μι	δι-δο-μαι
	2 δί-δω-ς	δι-δο-σαι
	3 δί-δω-σι	δι-δο-ται
Dual	2 δί-δο-τον	δι-δο-σθον
	3 δί-δο-τον	δι-δο-σθον
Plu.	1 δί-δο-μεν	δι-δό-μεθα
	2 δί-δο-τε	δι-δο-σθε
	3 δί-δό-τσι	δι-δο-νται
Inf.	δι-δό-νται	δι-δο-σθαι

a. The root of *τιθημι* is *θε-*, that of *δίδωμι* is *δο-*; the syllables *τι-* in *τιθημι* and *δι-* in *δίδωμι*, called the *reduplication*, do not appear in derivatives. (Compare *γι-γνω-σκω*.) The root-syllables *θε-* and *δο-* are lengthened to *θη-* and *δω-* in the singular active.

98. Vocabulary.

τὸ ἄνθος, -εος	flower (anther).
τὸ δέρμα, -τος	skin, hide (derm).
δίδωμι	give (dose).
δράω	do, accomplish.
τὸ δρᾶμα, -τος	(1) deed, (2) drama.
τὸ ἥθος, -εος	character (eth-ics).
κενός, -ή, -όν	empty (ceno-taph).
τὸ κέρας, κέρατος	horn (rhino-ceros).
ὁ μάντις, -εως	soothsayer, prophet (necro-mancy).
τὸ μέλος, -εος	song, strain of music (mel-ody).
ἡ μνήμη, -ης	memory (mnem-onic).

ἵη ρίς, ρίνός ¹	nose (rhin-o-ceros).
ό τάφος, -ου	grave, tomb (ceno-taph).
τίθημι	put, place.
ἵη θέσις, -εως	position, putting (thesis).
συντίθημι	put together.
ἵη σύνθεσις, -εως	{ a putting together, composition (syn-thesis).
τὸ φάρμακον, -ου	drug (pharmacy).

99. Exercises.

I. Translate into English.

- Τὸ θερμὸν τοῦ ἥλιου φέει τὰ ἄνθεα.
- ἐπὶ τῷ τάφῳ (epi-taph) τοῦ μάντεως γλύφομεν τὰ γράμματα τοῦ ὀνύματος.
- ἡ μικρὰ παῖς τάσσει ἄνθεα ἐπὶ τῷ κενῷ τάφῳ (ceno-taph).
- ὁ βασιλεὺς δύναται δράειν πολλὰ καὶ ἀγαθὰ δράματα.
- ἐπὶ τῷ ἄκρῳ τῆς ρίνὸς κέρας (rhin-o-ceros) ἔστι.
- [ἡ] φύσις δίδωσιν ἀνθρώποις πολλὰ φάρμακα, ἂν ὁ σοφὸς φαρμακεὺς (pharmacist, druggist) συντίθησι.
- τοῖς ἔργοις καὶ δράμασι τοῦ παιδὸς γηγνώσκομεν τὸ ἥθος.
- ἡ σύνθεσις οὐχ ὁμοίη ἔστι τῇ ἀναλύσει.
- ὁ ναύτης τίθησιν ὕδωρ ἐν τῷ κενῷ δέρματι χιμαρίας.
- οἱ ὑποκριταὶ φαίνονται ἔχειν ἐν τῇ μνήμῃ πολλὰ μέλεα.
- οἱ Ἱερέες τιθέασι χρῦσὸν ὑπὸ λίθῳ ἐν γωνίᾳ τοῦ οἴκου.
- ἀγαθὰ μόνα λέγομεν περὶ τῶν νεκρῶν.
- συντίθημεν ρόδα καὶ ἄλλα ἄνθεα.
- ὁ βασιλεὺς, οὐ δύνασαι βίον τοῖς νεκροῖς διδόναι.

¹ Accusative *ρίνα*.

II. Translate into Greek.

1. The soothsayer sells drugs [which are] like dead flowers.
2. The sun gives to the skin of the sailor's nose the color of a rose.
3. A good character is shown by good deeds.
4. The best actors have a good memory.
5. The king who makes (*τιθημι*) the laws of the people cannot make (*ποιεω*) the songs.
6. Nature gives horns to the she-goat and a thick (*παχύ*) hide (*pachyderm*) to the hippopotamus.
7. The first flowers of the season are put upon the graves of the dead.
8. Can you tell the position of the cities which are sending their citizens to war?
9. The pedagogue is writing a book about the composition of words.
10. The priest is examining the origin of the sacred songs.
11. Young orators are able to put together many words which have little force.
12. The gods appear to the soothsayer alone.
13. A beautiful deed is like a light which can be seen afar.

100. *Notes on Derivatives.*

1. **Anth-o-logy** is properly a *collection of flowers*; for the primary meaning of *λέγω*, from which the last part is derived, is *gather*. (Εκ-λεκτικός *eclectic*, from *εξ* and *λέγω*, shows the same force of the verb.) But **anth-o-logy** is generally used in a figurative sense, to denote a collection of choice passages from authors, especially from poets. **Heli-anthus** (*ἥλιος*) is the scientific name for *sun-flower*.

2. **Epi-dermis** (*ἐπί* and *δέρμα*), the scientific word for the *outer skin*, has come into common use. **Hypo-dermis**, the *under skin* (*ὑπό*), is mostly confined to scientific writing and speech, although the adjective **hypo-dermic** has become common from the practice of giving certain remedies by injection *under the skin*. The element **hypo-** is used in many scientific terms in the opposite sense to that of **hyper-** (see 46, 6, and note that the related Latin prefix *sub-* is in like manner contrasted with *super-*). The adjective **pachy-dermatous** (*παχύ* *thick*) preserves the *-ατ-* of *δέρματ-*. **Taxi-dermy** is the *art of preparing skins* so as to preserve their natural appearance.

3. **Dose** is our remnant of *δόσις*, *-εως a giving*, from *διδῷμι*. **Anti-dote** (*ἀντί-δοτον*) is a medicine *given against*—that is, to counteract some effect. **An-ec-dote** is from *ἀν-έκ-δοτον*. The plural *ἀν-έκδοτα* (literally *things not given out or published*) was the name given by Procopius [a Byzantine writer of the sixth century A.D.] to the *unpublished* memoirs of the emperor Justinian, which consisted chiefly of tales of the private life of the court; whence the application of the name to *short stories or particulars*?

4. A **drastic** (*δραστικός* from *δράω*) remedy is an *active, vigorous* one. The *τ* of the stem *δρᾶματ-* appears in **dramatic**, **dramatist**, and in **dramat-urgy** (*δρᾶματονργία* for *δρᾶματ-ο-εργία*, the second part being from *ἔργον*) *drama-making*, or the art of writing and representing plays.

5. An earlier meaning of $\hat{\eta}\theta\delta\sigma$ is *custom, habit*; hence, that body of habits and usages which make up *character* or *morals*. (In the same way Latin *mos, moris, custom*, has given us *moral*.) From $\hat{\eta}\theta\delta\sigma$ in the latter sense we have *ethic, ethical, pertaining to morals*, and *ethics, the science of morals*.

6. Besides rhin-o-ceros ($\hat{\eta}\iota\pi\text{-o-}\kappa\acute{e}\rho\omega\sigma$ *nose-horn*) $\kappa\acute{e}\rho\omega\sigma$ gives us also mono-ceros ($\mu\text{o}\text{-o-}\kappa\acute{e}\rho\omega\sigma$) *unicorn* (Latin *unus, one*, and *cornu, horn*).

7. From $\mu\acute{a}\pi\tau\text{is}$ we have the adjective *mantic* ($\mu\acute{a}\pi\tau\text{i}\kappa\acute{o}\sigma$), and also the element -mancy ($\mu\acute{a}\pi\tau\text{e}\iota\acute{a}$), *divination*, in chir-o-mancy, divination by examining the *hand* ($\chi\acute{e}\rho\text{i}$), necro-mancy, divination by consulting the *dead* ($\tau\acute{e}\kappa\acute{r}\text{o}\sigma$), pyr-o-mancy, by interpreting the appearance of a *fire* ($\pi\acute{u}\rho$), and biblio-mancy, by selecting hap-hazard a passage of the *Bible* ($\beta\acute{u}\beta\lambda\text{i}\sigma$). The corresponding adjectives are *necro-mantic, etc.*

8. *Mélos* (which refers to the music, while $\phi\acute{e}\delta\acute{u}$ refers more to the words of a song) appears in *melody* (see 31, 7) and in *mel-o-drama, song-play*, or *play interspersed with music*.

9. From $\mu\acute{e}\pi\mu\eta\text{i}$ is derived the adjective $\mu\acute{e}\pi\mu\omega\sigma$ *mindful*, which gives our word *mnemonic, pertaining to memory*, and *mnemonies, a system of artificial aids to memory*. *A-mnesty* ($\acute{a}\text{-}\mu\acute{e}\pi\mu\sigma\tau\text{e}\iota\acute{a}$, *alpha private*; see 60, 3, b) is a legal *lack of memory*, that is, a general pardon for past offences in time of war.

10. a. The root $\theta\text{-e-}$ is the central element of a number of important derivatives. *Thesis* has the

figurative meaning of a *position taken and maintained in argument*. (Note the derivation of *position* from Latin *positio*, from *ponere*, *to place*.) **Anti-thesis** (*ἀντί*) is *op-position, contrast*: **par-en-thesis** (*παρά*, *ἐν*) is literally a *putting in beside*, then *something put in beside*, as a *side* or *subordinate matter*; **hypo-thesis** (*ὑπό*) is *under-putting*, a *super-position* (Latin *sub*, *under*); **syn-thesis**, *putting together*, is often contrasted with **ana-lysis**, *taking apart*. The corresponding adjectives are **anti-thetic** (*ἀντίθετικός*), **par-en-thetic**, etc., to each of which *-al* is often added. Further, **epi-thet** (*ἐπίθετος*) is a descriptive word *put on* (figuratively) to a person or thing.

b. Again, *θήκη* is a *case* or *chest* in which to put things: an *apo-theary* (*ἀπό*) was originally so called because he has his drugs *put away in cases*; **biblio-theke** (*Βιβλιοθήκη*), *book-case*, is an old word for *library*. **Hypo-thecate** is a legal term which goes back to the elements *ὑπό* and *θήκη*. Hence *re-hypothecate*.

c. A theme (*θέμα, -τος*) is primarily a subject *laid down*, or *proposed* for discussion; from this are derived the other uses of the word. The adjective **thematic** retains the *-ατ-* of the stem. Finally, *ἀνάθεμα, -τος* (*ἀνά* here meaning *up*) was originally anything *put up* in a temple, that is, offered or devoted to a god. Later, however, the form *ἀνάθημα* was used in this sense, and *ἀνάθεμα* meant only what was devoted to an *evil* power. Hence **ana-them-ize** (*ἀναθεματίζω*) signifies *to devote to*

eril, to curse solemnly: and *ana-thema* is not only the *person* thus cursed, but also the *curse itself*, which was formerly a solemn ceremony of the church.

11. **Pharmaco-poeia** (*φαρμακο-ποιία*) signifies a book describing *drug-making*, or the *preparation of medicines*.

XVIII. MI-VERBS: "Ιστημι AND Κεράννυμι.

101. The root of *ἴστημι* *set up, cause to stand*, is *στα-*, the same root which appears in Latin *sta-re* and English *stand*. The present indicative and infinitive are as follows:

	<i>Active.</i>	<i>Passive (Middle).</i>
Sing. 1	ἴ-στη-μι	ἴ-στα-ματ
2	ἴ-στη-ς	ἴ-στα-σατ
3	ἴ-στη-σι	ἴ-στα-τατ
Dual 2	ἴ-στα-τον	ἴ-στα-σθον
3	ἴ-στα-τον	ἴ-στα-σθον
Plu. 1	ἴ-στα-μεν	ἴ-στά-μεθα
2	ἴ-στα-τε	ἴ-στα-σθε
3	(ἴ-στά-āσι) ἴ-στᾶσι	ἴ-στα-ντατ
Inf.	ἴ-στά-ναι	ἴ-στα-σθαι

a. The syllable *ī-* (originally *στ-*) is a reduplication, like *τι-* in *τίθημι*. (Latin *sisto* corresponds, in formation and meaning, to *ἴστημι*.) The meaning *stand* is given to certain other tenses of the

verb, which we shall not use here, and most of the derivatives show this meaning.

102. The root of *κεράννυμι* *mir* is *κερα-*, which is shortened to *κερā-*, in derivatives. The syllable *-ννῦ-*, *-ννυ-*, is a suffix used to form the stem of the present tense.

	<i>Active.</i>	<i>Passive (Middle).</i>
Sing. 1	<i>κερά-ννῦ-μι</i>	<i>κερά-ννυ-μαι</i>
	<i>κερά-ννῦ-ς</i>	<i>κερά-ννυ-σαι</i>
	<i>κερά-ννῦ-σι</i>	<i>κερά-ννυ-ται</i>
Dual 2	<i>κερά-ννυ-τον</i>	<i>κερά-ννυ-σθον</i>
	<i>κερά-ννυ-τον</i>	<i>κερά-ννυ-σθον</i>
Plu. 1	<i>κερά-ννυ-μεν</i>	<i>κερα-ννύ-μεθα</i>
	<i>κερά-ννυ-τε</i>	<i>κερά-ννυ-σθε</i>
	<i>κερα-ννύ-ᾶσι</i>	<i>κερά-ννυ-νται</i>
Inf.	<i>κερα-ννύ-ναι</i>	<i>κερά-ννυ-σθαι</i>

103. *Vocabulary.*

<i>αἱρέω</i>	<i>seize, grasp.</i>
<i>αἱρέομαι</i> (middle)	<i>choose.</i>
<i>αἱρετικός</i> , <i>-ή</i> , <i>-όν</i>	<i>able to choose (heretic).</i>
<i>δι-αἱρέω</i> (fr. <i>διά</i> and <i>αἱρέω</i>)	<i>divide (di-eresis).</i>
<i>δια-λέγομαι</i> , dep.,	
	<i>converse (dia-lect).</i>
<i>δυσ-</i>	{i} in compounds only, with the {i} force of <i>hard</i> or <i>bad</i> ; op- {i} posed to <i>εὖ</i> (dys-pepsia).
<i>τὸ ζῷον</i> , <i>-ον</i>	<i>animal (zoö-logy).</i>

<i>ἴδιος</i> , - <i>ā</i> , - <i>ov</i>	<i>one's own, private (idiom).</i>
<i>ἴστημι</i>	<i>set up, cause to stand (stat-ic).</i>
<i>κεράννυμι</i>	<i>mix.</i>
<i>ό κρατήρ, -ῆρος</i>	<i>mixing-bowl (crater).</i>
<i>όμαλός</i> , - <i>ij</i> , - <i>όν</i>	<i>even, level (an-omalous).</i>
<i>πέπτω</i>	<i>digest (dys-pep-sia).</i>
<i>πλάσσω</i>	<i>form, mould (plas-tic).</i>
<i>τέμνω</i>	<i>cut (tome).</i>
<i>φράζω</i>	<i>make known, tell (phrase).</i>

104. *Exercises.*

I. Translate into English.

1. Ό *ρήγοκέρως* (see 100, 6) δύναται αἴρεειν τὰ ἄλλα ξῦνα καὶ τιθέναι ἐν τῷ ποταμῷ. 2. οἱ ιερεὺς *ἴστησι* κεράννυμι *κρατήρα* ὅποι τῷ δένδρῳ. 3. διαιρέομεν τὰ φάρμακα. 4. ἐπὶ τῇ ὄμαλῇ γῆ *ἴσταμεν* οἴκους. 5. οἱ παῖς *κεράννυσι* γῆν καὶ ὕδωρ καὶ πλάσσει καλὰς εἰκόνας τῶν ξύνων. 6. οἱ μίκροι Γεώργιοι (see 57, 4) τέμνεται τὸ δέντρον, ἀλλὰ (*but*) οὐ δύναται ψεῦδος λέγειν. 7. δύνασαι φράζειν τὰ ὄντα πατα τῶν ἀνθέων ἢ ἀναλίνεις: 8. ἀνθρωποι εὖ πέπτουσι (eu-peptic) τὴν σάρκα ξύνων καὶ φυτά. 9. οἱ κρύσταλλοι ἐν τῷ ἴδιῳ παραίσισθ τοῦ βασιλέως ὄμαλός ἐστι. 10. οἱ θεοὶ δύνανται πλάσσειν πολλὰ γένεα ξύνων. 11. οἱ ἀπόστολοι διαλέγονται σὺν τοῖς πολέταις περὶ τοῦ πολέμου. 12. αἱρέμεθα ἀγαθῶν ἥθος ἀντὶ τῆς βασιλέως διηνάμεως. 13. τί *κεράννυται* ἐν τῷ κρατήρι; 14. οἱ θεοὶ διεδύνασι πολλὰ τοῖς παισὶ τῶν ἀνθρώπων.

II. Translate into Greek.

1. The solitary dynast converses with the priest, and makes-known his private feelings (*idio-pathic*).
2. The young [man] cannot mould an image of a hippopotamus.
3. The poets make-known the character and deeds of the ancients.
4. They mix drugs in a little mixing-bowl.
5. The animal is able to eat and digest many kinds of plants.
6. They are setting up a new machine, which cuts grass.
7. It is best to choose the level road.
8. In time we learn to choose the good instead of the bad.
9. The sailor's brother seizes and throws the measuring-rod.
10. The leaders of the people cannot divide the city.
11. To converse with others is not given to many animals.
12. A level road leads to the river.
13. He chooses the best place in the theatre, from which he can see the drama well.

105. *Notes on Derivatives.*

1. **Di-eresis** or **di-aeresis** (δi - $aípēsis$, $-eos$), literally a *taking apart*, shows the active signification of $aípēw$. From $aípēw$ in its middle sense we have **heresy** ($aípēsis$, $-eos$), a *choosing*, and **heretic**. The term **heretic** was originally given to people who did not accept the doctrines of the church, but *chose* their own beliefs; and **heresy** was a belief thus chosen.

2. From δi - $\lambdaégo$ μai (δi - $\lambdaégo$ and $\lambdaégo$, in which the force of δi is not clear) we obtain **dia-lect** (i , δi - $\lambdaégo$).

λεκτος, -ou *conversation, way of talking*), and dialogue (**διά-λογος**). **Dia**-lectics was first used of a *conversational* form of argument and investigation.

3. A **zoö-phyte** (**ζῷον**, **φυτόν**) is an *animal-plant*; that is, an animal very much like a plant. An **epizootic** disease is one which prevails among animals (**ἐπὶ τοῖς ζῷοις**) as an **epi**-demic (see 74, 1) among human beings. The **zodiac** (**ζῳδιακός**, an adjective formed from **ζῳδιον**, the diminutive of **ζῷον**), that imaginary belt of the sky through which the sun seems to move, contains the twelve constellations, which are fancied to resemble various animals.

4. **Idiom** (**ἰδίωμα**, -**τος**) denotes, first *one's own* peculiar use of language; then a mode of expression which is peculiar to a particular language. **Idiomatic** retains **-μα** of the stem. **Idiot** (**ἰδιώτης**, -**ον**) was formerly used in the Greek sense of a *private person*, as distinguished from one in public station. Then it came to mean a *common, uneducated, or simple person*, and finally one who has not the ordinary degree of intelligence.

5. From the root of **στατήμα** we have **static** (**στατικός**) and **statics**. A compound of **statics** is **hydrostatics** (**ὑδρωρ**), the science which has to do with the laws of pressure and equilibrium of water and similar liquids. An **apo-state** (**ἀπο-στάτης**) is one who *stands off from*, or *deserts*, his former faith or party. **Apo-stasy** (**ἀπό-στασις**) is the *act* of so deserting. **Ee-stasy** (**ἔκ-στασις**), a *standing out*, is an extreme state of emotion, in which, as we say, one is “*beside himself*”; **ee-static** is the adjective. **Sy**-stem

(*σύστημα*, -*τος*, from *σύν* and *ἴστημι*) denotes the *standing together* of things, in an orderly manner; *systematic* is the adjective, and *systematize* the verb. (Many English words containing the root *sta* are from Latin.)

6. The Greek *κράτιρ* was a large bowl in which the wine was mixed with water before being drunk; the crater of a volcano is so named from its resemblance in shape. From *ἴδιος*, *σύν*, and *κράσις* *mixture* was formed *ἴδιο-συγ-κράσις* *idio-syn-crasy*, *one's own peculiar mixture* of qualities: *idio-crasy* is rarely used in the same sense.

7. From *όμαλός* and *ἀν-* *privative* (see 60, 3, b), we have *an-omalous* (*ἀν-όμαλος* with an irregular lengthening of *o* to *ω*), *irregular*, and *ano-maly* (*ἀν-ωμαλία*), *irregularity*.

8. *Eu-peptic* and *eu-pepsia* are contrasted with *dys-peptic*, (*δυσ-* and *πέπτω*) *digesting ill*, and *dys-pepsia*, *bad digestion*.

9. From *πλάσσω* we obtain *plaster* (*έμ-πλαστρον*), and also *plastic* (*πλαστικός*), *moulding*, or *capable of being moulded*, or *pertaining to moulding or fashioning*.

10. The root of *τέμνω* is *τεμ-*, which appears in English derivatives in the form *τομ-*, with the common change of *ε* to *o*. A *tome* (*τόμος*, -*ον*) is a part of a work *cut* from the rest, hence a *volume*. An *a-tom* (*ἀ-τόμος*, *alpha privative*) is a particle so small that it *cannot be cut in two*, an *indivisible particle*. *Anatomy* is primarily the *cutting up* (*ἀταρτομή*), *dissection* of a body; then it came to mean

the *structure* of a body, as learned by dissection. *Zoo-tomy* is the anatomy of *animals*. An *epi-tome* ($\epsilon\piι\tauομή$) is a *brief summary* of a book, the result of *cutting* out all but the principal statements. The Greek word for *insect* (Latin *in* and *seen, cut*) is $\iota\nu\tauομη$, because so many insects, like the wasp and spider, are *cut into* so as to be almost divided. Hence the first element of *entomo-logy*.

11. Phrase is our form of $\phi\piάστις$ *speaking*, from $\phi\piάσω$. Compounds are phrase-ology, para-phrase ($\pi\alpha\piά$), and peri-phrase ($\pi\epsilon\pi\pi\epsilon$), with the adjective peri-phraseatic. (Compare *circumlocution* from Latin *circum* and *loquor*.)

XIX. THE VERB $\phi\piμί$; THE ADJECTIVE $\pi\hat{a}s$.

106. The conjugation of $\phi\piμί$ *say, affirm*, is nearly like that of $\iota\sigma\tauημί$ in the present active; but the present indicative of $\phi\piμί$ is enclitic (see 55), except in the second person singular, $\phi\pi\dot{s}$; hence it follows the rules in 55, *a* and *b*, in regard to accent, and should not be placed at the beginning of a sentence.

	<i>Sing.</i>	<i>Dual.</i>	<i>Plu.</i>
1	$\phi\eta\text{-}\mu\acute{e}i$		$\phi\alpha\text{-}\mu\acute{e}v$
2	$\phi\dot{\eta}\dot{s}$	$\phi\alpha\text{-}\tau\acute{o}v$	$\phi\alpha\text{-}\tau\acute{e}$
3	$\phi\eta\text{-}\sigma\acute{e}l$	$\phi\alpha\text{-}\tau\acute{o}v$	$\phi\bar{a}\sigma\acute{l}$
<i>Inf.</i>			
$\phi\acute{a}\text{-}vai.$			

107. The adjective $\pi\hat{a}s$ *all* (sometimes, in the singular, *one*) is of the third declension in the

masculine and neuter, and of the first declension in the feminine. It has some irregularities of accent, and is therefore given in full.

Sing. N.	<i>πᾶς</i>	<i>πᾶσα</i>	<i>πᾶν</i>
G.	<i>παντός</i>	<i>πάσης</i>	<i>παντός</i>
D.	<i>παντό</i>	<i>πάση</i>	<i>παντό</i>
A.	<i>πάντα</i>	<i>πᾶσαν</i>	<i>πᾶν</i>
V.	<i>πᾶν</i>	<i>πᾶσα</i>	<i>πᾶν</i>
Dual N. A. V.	<i>πάντε</i>	<i>πάσᾶ</i>	<i>πάντε</i>
G. D.	<i>πάντοιν</i>	<i>πάσαιν</i>	<i>πάντοιν</i>
Plu. N. V.	<i>πάντες</i>	<i>πᾶσαι</i>	<i>πάντα</i>
G.	<i>πάντων</i>	<i>πᾶσῶν</i>	<i>πάντων</i>
D.	<i>πᾶσι</i>	<i>πάσαις</i>	<i>πᾶσι</i>
A.	<i>πάντας</i>	<i>πάσᾶς</i>	<i>πάντα</i>

108. Vocabulary.

<i>ἡ ἀγορᾶ</i> , <i>-ᾶς</i>	assembly (phantasm-agor-ia).
<i>τὸ ἄλγος</i> , <i>-εος</i>	pain (neur-alg-ia).
<i>τὸ βάρος</i> , <i>-εος</i>	weight (baro-meter).
<i>διδάσκω</i>	teach (didac-tic).
<i>δοκεῖ</i> (3rd sing. of <i>δοκέω</i>)	{ it seems, seems true.
<i>τὸ δόγμα</i> , <i>-τος</i>	{ opinion (what seems true: dogma).
<i>κάω</i> (root <i>καυ-</i>)	burn.
<i>καυστικός</i> , <i>-ή</i> , <i>-όν</i>	burning, caustic.
<i>κρύπτω</i>	conceal (crypt).
<i>λαμβάνω</i> (root <i>λαβ-</i>)	take (syl-lab-le).
<i>μανθάνω</i> (root <i>μαθ-</i>)	learn (philo-math).

τὸ μάθημα, -τος	lesson (mathematics).
μέω	shut the eyes.
τὸ μυστήριον, -ον	secret doctrine; mystery.
μυστικός, -ή, -όν	secret, mystic.
ὅλος, -η, -ον	whole (holo-caust).
πᾶς, πᾶσα, πᾶν	all, every (pan-orama).
ἵη πεῖρα, -ᾶς	attempt, trial (em-pir-ic).
ὁ πειράτης, -οῦ	pirate.
πράσσω	accomplish (prac-tical).
τὸ πρᾶγμα, -τος	deed, affair (pragmat-ic).
σχίζω	split (schism).
φημί	say, affirm (eu-phe-mism).

109. Exercises.

I. Translate into English.

- Τί φήσις τοι τοῦ ζόμου βάρος εἶναι¹ (to be) :
- ἐν τῇ ἀγορᾷ τῶν πολιτῶν οἱ ρήτορες μανθάνονται λέγειν τῷ δήμῳ.
- δύναται ὁ πρεσβύτερος διδάσκειν πάντα τὰ μυστήρια τῶν θεῶν :
- τοῖς ἐν τῇ σχολῇ μαθίμασι πλάσσεσσορται οἱ παιδεῖς.
- ἡ μυστικὴ σοφία τῶν ἀρχαίων οὐκ ἔτι (longer) κρύπτεται.
- οἱ πολῖται φρίξουσι τὰ δύγματα τῆς ἀγορᾶς.
- ἡ πεῖρα ἐιδίσκει τί δυνάμεθα πράσσειν.
- οἱ πειράται ἀποτέμνουσι (ἀποτεμνεῖν = off) τὰς κεφαλὰς πάντων τῶν ζόμων ἢ λαμβάνουσι.
- οὐ δύνασθε σχίζειν τοι δέρερον.
- πάρτες οἱ παιδεῖς μανθάνονται τοι ὥδον μάθημα.
- τὰ κανστικὸν θερμὸν τοῦ ἥλιου διέσωστι ἀλγεα.
- ὁ ρήτωρ φησὶ

¹ The verb *φημί*, like *verbius* of *saying* in Latin, takes the infinitive, with or without a subject-accusative, as its object.

τὸν δῆμον εἶναι σοφὸν καὶ ἀγαθόν. 13. πειράονται κάειν τὰ δένδρα. 14. ὁ ἥλιος κάει τὸ δέρμα τοῦ νέου ἀθλητοῦ. 15. τὰ μυστήρια, ἢ οἱ πρεσβύτεροι κρύπτειν πειράονται, πάντα φράζονται.

II. Translate into Greek.

1. They conceal the nature of the drugs which they give.
2. The fire splits all the stones and burns all the plants.
3. The whole affair is secret.
4. Pain teaches many lessons.
5. Can you tell in the assembly of the people the secret-doctrines which the priests teach?
6. The pirate takes all the gold in the city.
7. Caustic words give pain.
8. The king conceals the attempt of the sooth-sayers.
9. The air in the lungs has not much weight.
10. We learn from ancient books the opinions of the ancients about nature.
11. The wise affirm that the good citizen rules (inf.) his own feelings, and gives much to others.
12. It is best to learn, not many [things], but much about a few things.
13. What are you trying to accomplish?
14. The image which the citizens are trying to set up is a work of much skill.

110. Notes on Derivatives.

1. **Phantasm-agoria** (*φάντασμα*, 74, 11, and *ἀγορά*) denotes an *assemblage of phantasms or images*. In pan-egyric we have a derivative of a dialectic form of *ἀγορά*. A *παν-ιγυρός* was an *assemblage of all the people*, as at the great Olympic games; and a

παν-ηγνηρικὸς λόγος was an oration delivered at such an assembly. As such orations were often in praise of some city or person, the term came to mean a *eulogy*.

2. From *ἴλγος* is derived the last part of *cephal algia* (see 31, 5) and *neur-algia* (*τὸν νεῦρον nerve*).

3. In bary-tone the *γ* stands for *v* of *βαρύς heavy*, which is plainly related to *βάρος*. The word is also spelled *baritone*. (For tone see *mono-tone*, 68. 9.) The *baro-meter* is an instrument for measuring the weight of the atmosphere.

4. *Didactic* (*διδακτικός*, from *διδάσκω*, the root of which is *διδακ-*) means *instructive*.

5. *Δόγμα* sometimes has the same meaning as *δόξα*; but the English *dogma* has taken on the sense of an *accepted opinion*, or one which is put forth as unquestionably true. Hence *dogmatic* and *dogmatize*.

6. The verb *κινεῖ* has lost the *v* which is shown by other forms to belong to the root. *Cautery* (*καυτίζω a branding-iron*) is the act of *burning* or *searing* in surgery. *Cauterize* is the verb.

7. *Apo-crypha* (*ἀπό-κρυφα*, from *ἀπο-* *κρύπτω*) signifies properly *hidden away*: then by a curious transfer the word was applied to those books of the Bible which were not recognized as inspired.

8. *Syl-lable* is from *συν-λαβή* (*σύν* and *λαμβάνω*), what is *taken together*, that is, pronounced with one impulse of the voice. In *di-(s)yllable* (for *di*- see 96, 1) the extra *s* was originally due to a blunder, like many other peculiarities of our

spelling. **Tri-syllable** has for its first element the stem of *τρεῖς*. **Syl-labus**, of the same etymology with *syl-lable*, denotes an *abstract* or *compendium*. In *epi-lepsy* (literally, an *attack, seizure*), the root *λαβ-* appears in the slightly different form *ληπ-*. The root is still farther changed in *di-lemma* (*δι-λημμα*). This word was originally the technical name of a peculiar form of argument, but now is often used for a *difficult situation*, in which any course of action which may be chosen seems likely to lead to further difficulty. The force of the word may be roughly given as *double-catch*; for *di-* see 96, 1.

9. In mathematics the meaning of *μαθήματα* has been restricted to a particular branch of *learning*. A *philo-math* (*φιλός*) is one who is *fond of learning*.

10. **Holo-caust** (*ὅλος* and *καυστός* from *κάω*) is used of sacrifices which were *wholly burned*. The phrase *καθ' ὅλον* (for *κατὰ ὅλον*) is used in an adverbial sense, *wholly*; from this was formed the adjective *καθολικός* *universal, general*; hence our word **catholic**.

11. **Πᾶς** appears in English in the forms *pant-* and *pan-*. Thus, *pant-e-mime* (see 78, 4), *pant-o-phagous* (*φαγεῖν*), equivalent to *omni-vorous*, from Latin. *Pan-demonium* (*δαιμῶν*) is the *place of all demons*; *pan-theon* (*παν-θεῖον, θεός*), a *temple of all gods*; *pan-theism*, the doctrine that the *universe*, taken as a *whole*, is *God*; *pan-orama* (*όράω*), a *complete view*; *pan-acea* (*παν-άκεια*, from *ἀκέομαι to cure*), a *cure-all*; *pan-oply* (*παν-οπλιᾶ*, from *ὅπλον*

armor), *complete armor*. From frequent use in these and similar words, the syllable *pan-* has come to be used freely with a like meaning in forming new compounds, often when the second part is not Greek, as in *pan-evangelical*, *pan-Slavism*. **Diapason** is an abbreviation of *διὰ πᾶσῶν χορδῶν* (ἢ *χορδὴ the string of a lyre*, whence our *chord*) : it means, therefore, the *octave*, or the *entire scale*.

12. An **em-prise** is one whose knowledge or skill is gained only *in trial* or *experiment* (ἢ *πείρᾳ*), and is not founded on scientific principles. A **pirate** makes hostile *attempts* or *attacks* on others; **piracy** is shortened from *πειράτεια*.

13. From *πρᾶσσω* we have **practical** (*πρᾶκτικός*), **practice**, and **praxis** (*πρᾶξις*), a technical term having one of the meanings of *practice*; **pragmatic** shows the stem of *πρᾶγμα*.

14. A **schism** (*σχίσμα*, *-τος*, from *σχίζω*) is a “*split*,” or *division*, in a party or organization; hence **schismatic**.

15. From *εὖ-φημος* *well-speaking* (*εὖ* and *φημί*) we have **eu-phemism**, **eu-phemistic**. A *προ-φήτης* is one who *speaks for* another (*πρό*, like Latin *pro*, often having the meaning *for*); **prophet**, one who *speaks for*, or *in place of*, God; that is, one who is inspired by God and declares his will. Hence **prophetic**, **pro-hecy**, and **pro-phesy**. **Hetero-phemy** (*ἕτερος*) is a euphemistic word, of recent formation, for *false-speaking*.

GREEK-ENGLISH VOCABULARY.

A.

Ἄγαθός, -ή, -όν good, 66.
ἀγγέλλω announce, report, 58.
ἄγγελος, -ου, ὁ messenger, 58.
ἀγορά, -ᾶς, ἡ assembly, 108.
ἄγω lead, 72.
ἄγωγός, -οῦ, ὁ leader, guide, 72.
ἀγών, ἀγώνος, ὁ contest, 84.
ἀγωνίζομαι struggle, engage in a contest, 84.
ἀδελφός, -οῦ, ὁ brother, 58.
ἄήρ, ἀέρος, ὁ air 84.
ἄθλητής, -οῦ, ὁ athlete, 84.
ἄθλον, -ου, τό prize, 84.
ἄθλος, -ου, ὁ athletic game, 84.
αἱρέω seize, grasp, 103.
αἱρέομαι choose, 103.
αἰσθάνομαι perceive, 76.
ἀκμή, -ῆς, ἡ summit, prime, 29.
ἀκούω hear, 34.
ἄκρον, -ου, τό top, upper part, 94.
ἀκρόπολις, -έως, ἡ acropolis, 94.
ἄλγος, -έος, τό pain, 108.
ἄλλα but.

ἄλλος, -η, -ο other, 89.
ἀναγιγνώσκω read, 49.
ἀνάλυσις, -έως, ἡ an undoing, taking apart, analysis, 94.
ἀναλύω unloose, take apart, analyze, 94.
ἄνθος, -έος, τό flower, 98.
ἄνθρωπος, -ου, ὁ man, 49.
ἀνταγωνιστής, -οῦ, ὁ antagonist, 84.
ἀντί, prep. w. gen., instead of, 66.
ἀπό, prep. w. gen., from, away from, 54.
ἀποστέλλω send away, 58.
ἀπόστολος, -ου, ὁ envoy, ambassador, 58.
ἀριθμέω count, 76.
ἀριθμός, -οῦ, ὁ number, 76.
ἄριστος, -η, -ον best, 89.
ἀρχαῖος, -α, -ον ancient, 80.
ἀρχή, -ῆς, ἡ (1) beginning, (2) government, 80.
ἄρχω (1) begin, (2) rule, 80.
ἄστρον, -ου, τό star, 66.
ἀύλός, -οῦ, ὁ pipe, 58.
αὐτός, -η, -ό -self; myself, himself, itself, etc.

B.

Βάλλω, throw, 44.
 βάρος, -eos, τό weight, 108.
 βασιλεύς, -έως, ὁ king, 92.
 βιβλίον, -ου, τό book, 66.
 βιβλιοπώλης, -ου, ὁ bookseller
 66.
 βίος, -ου, ὁ life, 49.
 βορέας, -ου, ὁ north-wind, 44.
 βοτάνη, -ης, ἡ grass, herb, 29.

Γ.

Γάμος, -ου, ὁ marriage, 89.
 γενεά, -ᾶς, ἡ family, 89.
 γένεσις, -εως, ἡ birth, origin,
 genesis, 94.
 γένος, -eos, τό race, kind, 89.
 γῆ, γῆς, ἡ earth, land, 29.
 γίγνομαι become, be born,
 (of events) take place, 89.
 γιγνώσκω perceive, learn to
 know, 49.
 γλύφω carve, 94.
 γλῶσσα or γλῶττα, -ης, ἡ
 tongue, language, 39.
 γράμμα, -tos, τό writing, let-
 ter (of the alphabet), 89.
 γράφω write, 29.
 γυμνάζω exercise, 76.
 γυμνάσιον, -ου, τό gymna-
 sium, 76.
 γυμνός, -τ', -όν naked, bare, 76.
 γωνία, -ᾶς, ἡ corner, angle, 80.

Δ.

Δαίμων, -ονος, ὁ divinity,
 spirit, 84.

δέκα ten, 80.
 δεκάς, -άδος, ἡ company of
 ten, decad, 80.
 δένδρον, -ου, τό tree, 54.
 δέρμα, -τος, τό skin, hide, 98.
 δεσπότης, -ου, ὁ master, 44.
 δῆμος, -ου, ὁ people, 72.
 διά, prep. w. gen., through,
 54.
 διαιρέω divide, 103.
 διαιτα, -ης, ἡ mode of life, 39.
 διαλέγομαι converse, 103.
 διδάσκω teach, 108.
 δίδωμι give, 98.
 διს twice, 94.
 δόγμα, -τος, τό opinion, 108.
 δόξα, -ης, ἡ opinion, 66.
 δράμα, -τος, τό (1) deed, (2)
 drama, 98.
 δράω do, accomplish, 98.
 δρόμος, -ου, ὁ race, running,
 49.
 δύναμαι can, am able, 94.
 δύναμις, -εως, ἡ force, power,
 94.
 δυνάστης, -ου, ὁ ruler, dynast,
 94.

E.

Ἐβδομάς, -άδος, ἡ week, 80.
 ἐβδομός, -η, -ον seventh, 80.
 ἐδος, -eos, τό shape, figure,
 89.
 εἰκών, -όνος, ἡ image, statue,
 84.
 εἰσί(ν) (they) are, 54.
 ἐκ or ἐξ, prep. w. gen., out of,
 from, 54.

ἐν, prep. w. dat., in, 29.

ἔξω outside, 80.

ἐπί, prep. w. dat., upon, 66; w. acc., to, 58.

ἐπίσκοπος, -ου, ὁ overseer, guardian, 72.

ἐπιστολή, -ῆς, ἡ letter, epistle, 58.

ἐπτά seven, 80.

ἔργον, -ου, τό work, 54.

ἔρημος, -η, -ον solitary, lonely, 84.

ἔστι(ν) (he, etc.), is, 54.

ἔσω inside, within, 80.

ἔτερος, -ᾶ, -ον other, 66.

ἔτυμος, -η, -ον true, real, genuine, 72.

ἐν well, 34.

ἔχω have, 29.

Z.

Ζῷον, -ου, τό animal, 103.

H.

Ηβη, -ης, ἡ youth, 29.

ἥθος, -eos, τό character, 98.

ἥλιος, -ου, ὁ sun, 54.

Θ.

Θέα, -ᾶς, ἡ sight, show, 29.

θέατρον, -ου, τό theatre, 54.

θεός, -οῦ, ὁ a god, God, 58.

θερμόν, -οῦ, τό heat, 54.

θέσις, -εως, ἡ position, putting, 98.

I.

Ιδιος, -ᾶ, -ον one's own, private, 103.

ἱερεύς, -έως, ὁ priest, 94.

ἱερός, -ᾶ, -όν sacred, 94.

ἵππος, -ου, ὁ horse, 58.

ἴσος, -η, -ον equal, 72.

ἴστημι set up, cause to stand, 103.

ἱστορία, -ᾶς, ἡ history, story, 34.

K.

Καὶ and, 49.

κακός, -η, -όν bad, 66.

κάλλος, -eos, τό beauty, 89.

καλός, -η, -όν beautiful, 89.

κανών, -όνος, ὁ measuring-rod, rule, 84.

καυστικός, -η, -όν burning, caustic, 108.

κάω burn, 108.

κενός, -η, -όν empty, 98.

κεράννυμι mix, 103.

κέρας, κέρατος, τό horn, 98.

κεφαλή, -ης, ἡ head, 29.

κλάω break, 84.

κλίμαξ, -κος, ἡ ladder, 76.

κοσμέω adorn, 49.

κόσμος, -ου, ὁ (1) order, (2) ornament, (3) the universe, world, 49.

κρατέω rule, 89.

κράτηρ, -ῆρος, ὁ mixing-bowl, 103.

κράτος, -eos, τό strength, 89.

κρίνω judge, 44.

κριτής, -οῦ, ὁ judge, 44.

κρύπτω conceal, 108.
 κρύσταλλος, -ου, ὁ ice, 58.
 κύκλος, -ου, ὁ circle, 58.

Δ.

Δαμβάνω take, 108.
 λάρυγξ, -γος, ὁ throat, larynx, 76.
 λέγω speak, tell, 49.
 λίθος, -ου, ὁ stone, 66.
 λόγος, -ου, ὁ (1) word, (2) talk, (3) account, description, 49.
 λύσις, -εως, ἡ a loosing, setting free, 94.
 λύω loose, undo, let loose, 94.

Μ.

Μάθημα, -τος, τό lesson, 108.
 μακρός, -ά, -όν long, large, 72.
 μανθάνω learn, 34.
 μάντις, -εως, ὁ soothsayer, prophet, 98.
 μέλος, -εος, τό song, strain of music, 98.
 μέτρον, -ου, τό measure, 54.
 μηχανή, -ῆς, ἡ machine, 34.
 μικρός, -ά, -όν small, 72.
 μιμέομαι imitate, 76.
 μῖμος, -ου, ὁ imitator, 76.
 μῖσος, -εος, τό hatred, 94.
 μνήμη, -ης, ἡ memory, 98.
 μόνος, -η, -ον alone, only, only one, 66.
 μορφή, -ῆς, ἡ form, 58.
 μοῦσα, -ης, ἡ muse, 39.

μουσεῖον, -ου, τό house of the muses, museum, 58.
 μουσική, -ῆς, ἡ music, 39.
 μῦθος, -ου, ὁ tale, legend, 49.
 μυστήριον, -ου, τό secret doctrine, mystery, 108.
 μυστικός, -ή, -όν secret, mystic, 108.

Ν.

Ναῦς, ἡ ship, 84.
 ναύτης, -ου, ὁ sailor, 84.
 νεκρός, -ά, -όν dead, 94.
 νέμω deal out, distribute, 66.
 νέος, -ᾶ, -ον new, young, 94.
 νόμος, -ου, ὁ law, 66.

Ο.

‘Ο, τή, τό the. Often translated by his, her, its, or their, 18.
 ὁδός, -ον, ἡ road, way, 49.
 οἰκέω to inhabit, dwell in, 72.
 οἶκος, -ου, ὁ house, 72.
 ὀλίγοι, -αι, -α few, 80.
 ὅλος, -η, -ον whole, 108.
 ὅμαλός, -ή, -όν even, level, 103.
 ὅμοιος, -ᾶ, -ον like, 89.
 ὅμοῦ together 89.
 ὄνυμα, -τος, τό name, 89.
 ὄράω see, 49.
 ὅργανον, -ου, τό instrument, 54.
 ὀρθός, -ή, -όν (1) straight, (2) upright, (3) right, 66.
 ὄρνις, -θος, ὁ, ἡ bird, 80.

ὅς, ᾿, ὅ who, that, which 64.
οὐ, οὐκ, οὐχ not, 34.
ὅψομαι future of ὄράω, 76.

II.

Πάθος, -εος, τό feeling, passion, 89.
παιδαγωγός, -οῦ, ὁ child-leader, teacher, pedagogue, 80.
παιδεύω educate, 80.
παῖς, παιδός, ὁ, ἡ child, 80.
πάλιν again, 29.
παρά, prep. w. dat., at the side of, beside, 44.
παραβάλλω compare, 44.
παραβολή, -ῆς, ἡ comparison, illustration, parable, 44.
παράδεισος, -ον, ὁ park, 58.
πᾶς, πᾶσα, πᾶν all, every, 108.
πεῖρα, -ᾶς, ἡ attempt, trial, 108.
πειράματι try, 108.
πειρᾶτής, -οῦ, ὁ pirate, 108.
πέπτω digest, 103.
περί, prep. w. gen., about, concerning; w. acc., around, 29 and 54.
πλάσσω form, mould, 103.
πνεῦμα, -τος, τό wind, breath, 89.
πνεῦμαν, -ονος, ὁ lung, 89.
ποιέω make, 39.
ποιητής, -οῦ, ὁ poet, 44.
πόλεμος, -ον, ὁ war, 58.
πόλις, -εως, ἡ city, 94.
πολίτης, -ον, ὁ citizen, 44.
πολύς, πολλή, πολύ much, (plural) many, 89.

ποταμός, -οῦ, ὁ river, 58.
πούς, ποδός, ὁ foot, 80.
πρᾶγμα, -τος, τό deed, affair 108.
πράσσω accomplish, 108.
πρεσβύτερος, -ᾶ, -ον older, elder, 72.
πρό, prep. w. gen., before, 89.
πρῶτος, -η, -ον first, 76.
πῦρ, πυρός, τό fire, 84.
πωλέω sell, 66.

P.

Πήτωρ, -ορος, ὁ orator, 84.
ρίς, ρῖνός, ἡ nose, 98.
ρόδον, -ον, τό rose, 54.

Σ.

Σάρξ, -κός, ἡ flesh, 76.
σκέπτομαι view, examine, 72.
σκῆπτρον, -ον, τό staff, sceptre, 54.
σκοπός, -οῦ, ὁ watcher, lookout, 72.
σοφία, -ᾶς, ἡ wisdom, 66.
σοφίζομαι, am clever, or wise, 72.
σοφός, -ή, -όν wise, 66.
στέλλω send, 58.
στερεός, -ά, -όν firm, solid, 76.
στίχος, -ον, ὁ line (as of writing), 94.
σύν, prep. w. dat., with, 76.
σύνθετις, -εως, ἡ a putting together, composition, 98.
συντίθημι put together, 98.
σφαῖρα, -ᾶς, ἡ ball, sphere, 39.

σχίζω, split, 108.

σχολάζω, have leisure, 34.

σχολή, -ῆς, ἡ leisure, school, 34.

T.

Τάξις, -εως, ἡ arrangement, 94.

τάσσω arrange, 94.

τάφος, -ου, ὁ grave, tomb, 98.

τέμνω cut, 103.

τέχνη, -ῆς, ἡ art, skill, 58.

τῆλε at a distance, afar, 34.

τι what? 29.

τίθημι put, place, 98.

τόπος, -ου, ὁ place, 58.

τρέπω turn 54.

τρόπος, -ου, ὁ turn, 54.

τρεῖς three, 80.

τύπος, -ου, ὁ type, 76.

τύπτω strike, 76.

Y.

Υγεία, -ᾶς, ἡ health, 39.

ύδωρ, τό water, 58.

ύπερ, prep. w. acc., beyond, 44.

ύπερβάλλω outdo, excel, 44.

ύπερβολή, -ῆς, ἡ excess, extravagance, hyperbole, 44.

ύπό, prep. w. dat., under, 72.

ύποκρίνομαι (1) answer, (2) play a part on the stage, 76.

ύποκριτής, -οῦ, ὁ actor, 76.

Φ.

Φαγεῖν, inf., to eat, 76.

φαίνω show, 72.

φαίνομαι appear, 72.

φάρμακον, -ου, τό drug, 98.

φέρω bear, carry, 80.

φημί say, affirm, 108.

φίλος, -ου, ὁ friend, 49.

φόβος, -ου, ὁ fear, 58.

φράζω make known, tell, 103.

φύσις, -εως, ἡ nature, 94.

φυτόν, -οῦ, τό plant, 94.

φύω make grow, 94.

φωνή, -ῆς, ἡ sound, voice, 34.

φῶς, φωτός, τό light, 80.

X.

Χαρακτήρ, -ῆρος, ὁ mark, 84.

χαράσσω scratch, 84.

χείρ, ἡ hand, 34.

χίμαιρα, -ᾶς, ἡ she-goat, 39.

χρόνος, -ου, ὁ time, 49.

χρῖστος, -οῦ, ὁ gold 76.

χρῶμα, -τος, τό color, 89.

Ψ.

Ψεῦδος, -εος, τό falsehood, 89.

ψυχή, -ῆς, ἡ soul, 49.

Ω.

Ωιδή, -ῆς song, ode, 29.

ώρα, -ᾶς, ἡ season, time, 29.

ENGLISH-GREEK VOCABULARY.

A.

Able, am —, δύναμαι.
About περί w. gen.
Accomplish δράω.
Account λόγος, -ου, δ.
Acropolis ἀκρόπολις, -εως, ἡ.
Actor ὑποκριτής, -οῦ, δ.
Adorn κοσμέω.
Afar τῆλε.
Affair πρᾶγμα, -τος, τό.
Affirm φημί.
Again πάλιν.
Air ἀήρ, ἀέρος, δ.
All πᾶς, πᾶσα, πᾶν.
Alone μόνος, -η, -ον.
Ambassador ἀπόστολος, -ου, δ.
Analysis ἀνάλυσις, -εως, ἡ.
Analyze ἀναλύω.
Ancient ἀρχαῖος, -ᾶ, -ον.
And καί.
Angle γωνία, -ᾶς, ἡ.
Animal ζῷον, -ου, τό.
Announce ἀγγέλλω.
Antagonist ἀνταγωνιστής, -οῦ, δ.
Appear φαίνομαι.

Are, they —, εἰσί(ν).

Around περί w. acc.

Arrange τάσσω.

Arrangement τάξις, -εως, ἡ.

Art τέχνη, -ης, ἡ.

Assembly ἀγορά, -ᾶς, ἡ.

At a distance τῆλε.

Athlete ἀθλητής, -οῦ, δ.

Athletic game ἀθλος, -ου, δ.

Attempt πεῖρα, -ᾶς, ἡ.

At the side of παρά w. dat.

Away from ἀπό w. gen.

B.

Back πάλιν.
Bad κακός, -ή, -όν.
Ball σφαῖρα, -ᾶς, ἡ.
Bare γυμνός, -ή, -όν.
Bear φέρω.
Beautiful καλός, -ή, -όν.
Beauty κάλλος, -εος, τό.
Become γίγνομαι.
Before πρό w. gen.
Begin ἀρχω.
Beginning ἀρχή, -ῆς, ἡ.
Beside παρά w. dat.
Best ἄριστος, -η, -ον.

Beyond ὑπέρ w. acc.

Bird ὄρνις, -θος, ὁ or ἡ.

Birth γένεσις, -εως, ἡ.

Book βιβλίον, -ου, τό.

Bookseller βιβλιοπώλης, -ου, ὁ.

Born, am ——, γίγνομαι.

Break κλάω.

Breath πνεῦμα, -τος, τό.

Brother ἀδελφός, -οῦ, ὁ.

Burn κάω.

Burning καυστικός, -ή, -όν.

But ἀλλά.

C.

Can δύναμαι.

Carry φέρω.

Carve γλύφω.

Caustic καυστικός, -ή, -όν.

Character ἡθος, -εος, τό.

Child παις, παιδός, ὁ or ἡ.

Choose αἵρεομαι.

Circle κύκλος, -ου, ὁ.

Citadel ἀκρόπολις, -εως, ἡ.

Citizen πολίτης, -ου, ὁ.

City πόλις, -εως, ἡ.

Color χρῶμα, -τος, τό.

Compare παραβάλλω.

Comparison παραβολή, -ῆς, ἡ.

Composition σύνθεσις, -εως, ἡ.

Conceal κρύπτω.

Concerning περί w. gen.

Contest ἀγών, ἀγῶνος, ὁ.

Converse διαλέγομαι.

Corner γωνία, -ῆς, ἡ.

Count ἀριθμέω.

Cut τέμνω.

D.

Dead νεκρός, -ά, -όν.

Decad δεκάς, -δος, ἡ.

Deed δρᾶμα, -τος, τό.

Description λόγος, -ου, ὁ.

Digest πέπτω.

Discourse λόγος, -ου, ὁ.

Distance, at a ——, τῆλε.

Distribute νέμω.

Divide διαιρέω.

Divinity δαίμων, -ονος, ὁ.

Do δράω.

Drug φάρμακον, -ου, τό.

Dwell in οἰκέω.

Dynast δυνάστης, -ου, ὁ.

E.

Earth γῆ, γῆς, ἡ.

Eat, to ——, inf., φαγεῖν.

Educate παιδεύω.

Elder πρεσβύτερος, -ᾶ, -ον.

Empty κενός, -ή, -όν.

Envoy ἀπόστολος, -ου, ὁ.

Epistle ἐπιστολή, -ῆς, ἡ.

Equal ἴσος, -η, -ον.

Even ὁμαλός, -ή, -όν.

Examine σκέπτομαι.

Excel ὑπερβάλλω.

Excess ὑπερβολή, -ῆς, ἡ.

Exercise γυμνάζω.

Extravagance ὑπερβολή, -ῆς, ἡ.

F.

Falsehood ψεῦδος, -εος, τό.

Family γενεά, -ᾶς, ἡ.

Far τῆλε.

Fear φόβος, -ου, ὁ.

Feeling πάθος, -eos, τό.

Few δλίγοι, -ai, -a.

Figure ειδος, -eos, τό.

Fire πῦρ, πυρός, τό.

Firm στερεός, -ά, -όν.

First πρώτος, -η, -ον.

Flesh σάρξ, -κός, ἥ.

Flower ἄνθος, -eos, τό.

Foot πούς, ποδός, δ.

Force δύναμις, -εως, ἥ.

Form (noun) μορφή, -ῆς, ἥ.

Form (verb) πλάσσω.

Friend φίλος, -ον, δ.

From ἀπό w. gen., or ἐκ, ἐξ
w. gen.

G.

Game ἄθλος, -ου, δ.

Genuine ἔτυμος, -η, -ον.

Give διδωμι.

God θεός, -ον, δ.

Gold χρῦσός, -ον, δ.

Good ἀγαθός, -ή, -όν.

Good health ὑγίεια, -ᾶς, ἥ.

Government ἀρχή, -ῆς, ἥ.

Grasp αἱρέω.

Grass βοτάνη, -ης, ἥ.

Grave τάφος, -ου, δ.

Grow, make —, φύω.

Guardian, ἐπίσκοπος, -ου, δ.

Guide ἀγωγός, -ον, δ.

Gymnasium γυμνάσιον, -ου,
τό.

H.

Hand χείρ, ἥ.

Hatred μῖσος, τό.

Have ἔχω.

Have leisure σχολάζω.

Head κεφαλή, -ῆς, ἥ.

Health ὑγίεια, -ᾶς, ἥ.

Hear ἀκούω.

Heat θερμόν, -οῦ, τό.

Her, possessive, translated by
the article δ, ἥ, τό.

Herb βοτάνη, -ης, ἥ.

Hide δέρμα, -τος, τό.

Himself αὐτός, -ή, -ό.

Hippopotamus ἵπποπόταμος,
-ον, δ.

His, translated by the article
δ, ἥ, τό.

History ἱστορία, -ᾶς, ἥ.

Horn κέρας, κέρατος, τό.

Horse ἵππος, -ον, δ.

House οἶκος, -ον, δ.

House of the muses μουσεῖον,
-ον, τό.

I.

Ice κρύσταλλος, -ου, δ.

Illustration παραβολή, -ῆς, ἥ.

Image εἰκών, -όνος, ἥ.

Imitate μιμέομαι.

Imitator μῖμος, -ον, δ.

In ἐν w. dat.

Inhabit οἰκέω.

Inside ἔσω.

Instead of ἀντί w. gen.

Instrument ὄργανον, -ον, τό.

Is ἔστι(v).

Its, translated by the article
δ, ἥ, τό.

Itself, αὐτός, -ή, -ό.

J.

Judge (verb) *κρίνω*.Judge (noun) *κριτής*, -οῦ, ὁ.

K.

Kind *γένος*, -εος, τό.King *βασιλεύς*, -έως, ὁ.Know, learn to —, *γιγνώσκω*.Known, make —, *φράζω*.

L.

Ladder *κλίμαξ*, -κος, ἥ.Land *γῆ*, *γῆς*, ἥ.Language *γλῶσσα*, -ης, ἥ.Large *μακρός*, -ά, -όν.Law *νόμος*, -ον, ὁ.Lead *ἄγω*.Leader *ἀγωγός*, -οῦ, ὁ.Learn *μαθάνω*.Learn to know *γιγνώσκω*.Legend *μῦθος*, -ον, ὁ.Leisure *σχολή*, -ῆς, ἥ; to have leisure *σχολάζω*.Lesson *μάθημα*, -τος, τό.Letter (of the alphabet) *γράμμα*, -τος, τό.Letter (epistle) *ἐπιστολή*, -ῆς, ἥ.Level *όμαλός*, -ή, -όν.Life *βίος*, -ον, ὁ.Life, mode of —, *δίαιτα*, -ῆς, ἥ.Light *φῶς*, *φωτός*, τό.Like *όμοιος*, -ā, -ον.Line *στίχος*, -ον, ὁ.Little *μικρός*, -ά, -όν.Live *οἰκέω*.Lonely *ἔρημος*, -η, -ον.Long *μακρός*, -ά, -όν.Loose *λάνω*.Loosing *λύσις*, -εως, ἥ.Lung *πνεύμων*, -ονος, ὁ.

M.

Machine *μηχανή*, -ῆς, ἥ.Make *ποιέω*.Make grow *φύω*.Make known *φράζω*.Man *ἄνθρωπος*, -ον, ὁ.Many *πολλοί*, *πολλαί*, *πολλά*.Mariner *καύτης*, -ον, ὁ.Mark *χαρακτήρ*, -ῆρος, ὁ.Marriage *γάμος*, -ον, ὁ.Master *δεσπότης*, -ον, ὁ.Measure *μέτρον*, -ον, τό.Measuring-rod *κανών*, -όνος, ὁ.Memory *μνήμη*, -ῆς, ἥ.Messenger *ἄγγελος*, -ον, ὁ.Mix *κεράννυμι*.Mixing-bowl *κρατήρ*, -ῆρος, ὁ.Mode of life *δίαιτα*, -ῆς, ἥ.Mould *πλάστω*.Much *πολές*, *πολλή*, *πολή*.Muse *μοῦσα*, -ῆς, ἥ.Museum *μουσεῖον*, τό.Music *μουσική*, -ῆς, ἥ.

N.

Naked *γυμνός*, -ή, -όν.Name *ὄνυμα*, -τος, τό.Nature, *φύσις*, -εως, ἥ.New *νέος*, -ā, -ον.North-wind *βορέας*, -ον, ὁ.

Nose *ῥῖς*, *ῥῖνός*, *ἡ*.

Not *οὐ*, *οὐκ*, *οὐχ*.

Number *ἀριθμός*, *-οῦ*, *ὅ*.

O.

Ode *ῳδή*, *-ῆς*, *ἡ*.

Older *πρεσβύτερος*, *-ᾶ*, *-ον*.

On *ἐπί* w. dat.

Only, only one, *μόνος*, *-η*, *-ον*.

Opinion *δόξα*, *-ῆς*, *ἡ*; or
δόγμα, *-τος*, *τό*.

Orator *ῥήτωρ*, *-ορος*, *ὅ*.

Origin *γένεσις*, *-εως*, *ἡ*.

Other *ἄλλος*, *-η*, *-ο*; or *ἕτερος*,
-ᾶ, *-ον*.

Outdo *ὑπερβάλλω*.

Out of *ἐκ*, *ἐξ*, w. gen.

Outside *ἔξω*.

Overseer *ἐπίσκοπος*, *-ου*, *ὅ*.

Own, one's own, *ἴδιος*, *-ᾶ*, *-ον*.

P.

Pain *ἄλγος*, *-εος*, *τό*.

Park *παράδεισος*, *-ου*, *ὅ*.

Passion *πάθος*, *-εος*, *τό*.

Pedagogue *παιδαγωγός*, *-οῦ*, *ὅ*.

People *δῆμος*, *-ου*, *ὅ*.

Perceive *αἰσθάνομαι* or *γνώσκω*.

Pipe *αὐλός*, *-οῦ*, *ὅ*.

Pirate *πειρατής*, *-οῦ*, *ὅ*.

Place (noun) *τόπος*, *-ου*, *ὅ*.

Place, take —, *γίγνομαι*.

Place (verb) *τίθημι*.

Plant *φυτόν*, *-οῦ*, *τό*.

Poet *ποιητής*, *-οῦ*, *ὅ*.

Position *θέσις*, *-εως*, *ἡ*.

Power *δύναμις*, *-εως*, *ἡ*.

Priest *ἱερεύς*, *-έως*, *ὅ*.

Prime *ἀκμή*, *-ῆς*, *ἡ*.

Private *ἴδιος*, *-ᾶ*, *-ον*.

Prize *ἀθλον*, *-ου*, *τό*.

Prophet *μάντις*, *-εως*, *ὅ*.

Put *τίθημι*.

Put together *συντίθημι*.

Putting together *σύνθεσις*,
-εως, *ἡ*.

R.

Race, kind, *γένος*, *-εος*, *τό*.

Race, running, *δρόμος*, *-ου*, *ἕ*.

Read *ἀναγιγνώσκω*.

Real *ἔτυμος*, *-η*, *-ον*.

Report *ἀγγέλλω*.

Right *δρόθός*, *-ῆ*, *-όν*.

River *ποταμός*, *-οῦ*, *ὅ*.

Road *όδός*, *-οῦ*, *ἡ*.

Rose *ῥόδον*, *-ου*, *τό*.

Rule (noun) *κανών*, *-όνος*, *ὅ*.

Rule (verb) *ἄρχω* or *κρατέω*.

Ruler *δυνάστης*, *-ου*, *ὅ*.

Running *δρόμος*, *-ου*, *ὅ*.

S.

Sacred *ἱερός*, *-ά*, *-όν*.

Sailor *ναύτης*, *-ου*, *ὅ*.

Same *ὁ αὐτός*, *ἡ αὐτή*, *τὸ αὐτό*.

Sceptre *σκῆπτρον*, *-ου*, *τό*.

School *σχολή*, *-ῆς*, *ἡ*,

Scratch *χαράσσω*.

Season *ώρα*, *-ᾶς*, *ἡ*.

Secret *μυστικός*, *-ή*, *-όν*.

Secret doctrine *μυστήριον*, *-ου*,
τό.

See ὁράω; future ὄφομαι.
 Seize αἴρεω.
 Sell πωλέω.
 Send στέλλω; send away ἀπο-
 στέλλω.
 Set up ἴστημι.
 Seven ἑπτά.
 Seventh ἑβδόμος, -η, -ον.
 Shape εἴδος, -εος, τό.
 She-goat χίμαιρα, -ᾶς, ἡ.
 Ship ναῦς, ἡ.
 Show (noun) θέα, -ᾶς, ἡ.
 Show (verb) φαίνω.
 Side, at the side of παρά w.dat.
 Sight θέα, -ᾶς, ἡ.
 Skill τέχνη, -ης, ἡ.
 Skin δέρμα, -τος, τό.
 Small μικρός, -ά, -όν.
 Solid στερεός, -ά, -όν.
 Solitary ἔρημος, -η, -ον.
 Song, ode, ωδή, -ῆς, ἡ; strain
 of music, μέλος, -εος, τό.
 Soothsayer μάντις, -εως, ὁ.
 Soul ψυχή, -ῆς, ἡ.
 Sound (noun) φωνή, -ῆς, ἡ.
 Sound (verb) φωνέω.
 Speak λέγω.
 Sphere σφαῖρα, -ᾶς, ἡ.
 Spirit δαίμων, -ονος, ὁ.
 Split σχίζω.
 Staff σκῆπτρον, -ον, τό.
 Star ἀστρον, -ον, τό.
 Statue εἰκών, -όνος, ἡ.
 Stone λίθος, -ον, ὁ.
 Story ἴστορία, -ᾶς, ἡ.
 Straight ὁρθός, -ή, -όν.
 Strength κράτος, -εος, τό.

Strike τύπτω.
 Struggle ἀγωνίζομαι.
 Summit ἀκμή, -ῆς, ἡ.
 Sun ἥλιος, -ον, ὁ.
 T.
 Take λαμβάνω.
 Take apart ἀναλύω.
 Take place γίγνομαι.
 Taking apart ἀνάλυσις, -εως,
 ἡ.
 Tale μῦθος, -ον, ὁ.
 Talk λόγος, -ον, ὁ.
 Teach διδάσκω.
 Teacher παιδαγωγός, -οῦ, ὁ.
 Tell φράζω or λέγω
 Ten δέκα.
 The ὁ, ἡ, τό.
 Theatre θέατρον, -ον, τό.
 Their, translated by the arti-
 cle ὁ, ἡ, τό.
 Three τρεῖς.
 Throat λάρυγξ, -γγος, ὁ.
 Through διά w. gen.
 Throw βάλλω.
 Time χρόνος, -ον, ὁ; season
 ώρα, -ᾶς, ἡ.
 To, with verbs of motion, ἐπί¹
 w. acc.
 Together ὅμοῦ.
 Tomb τάφος, -ον, ὁ.
 Tongue γλῶσσα -ῆς, ἡ.
 Top ἄκρον, -ον, τό.
 Tree δένδρον, -ον, τό.
 True ἔτυμος, -η, -ον.
 Try πειράομαι.
 Turn (verb) τρέπω.

Turn (noun) *τρόπος*, -ou, ὁ.
Type *τύπος*, -ou, ὁ.

U.

Under *ὑπό* w. dat.
Undo *λύω*.
Unloose *ἀναλύω*.
Upon *ἐπί* w. dat.
Upright *ὀρθός*, -ή, -όν.

V.

View *σκέπτομαι*.
Voice *φωνή*, -ῆς, ἡ.

W.

War *πόλεμος*, -ou, ὁ.
Water *ὕδωρ*, τό.
Way *ὁδός*, -ou, ἡ.

Weak *έβδομάς*, -δος, ἡ.
Weight *βάρος*, -εος, τό.
Well *εὖ*.

What? *τί*.

Who, which *οὗς*, *ηῆς*, *οὖς*.

Whole *ὅλος*, -η, -ον.

Wind *πνεῦμα*, -τος, τό.

Wisdom *σοφία*, -ᾶς, ἡ.

Wise *σοφός*, -ή, -όν.

With *σὺν* w. dat.

Within *ἔσω*.

Word *λόγος*, -ou, ὁ.

Work *ἔργον*, -ou, τό.

World *κόσμος*, -ou, ὁ.

Write *γράφω*.

Writing *γράμμα*, -τος, τό.

Y.

Young *νέος*, -ᾶς, -ον.
Young *ἡβη*, -ῆς, ἡ.

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